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17. ABSTRACT (MAX. 250 WORDS)

Use of the guide is intended for the instruction of average students in the secondary schools. Although the instructor is given areas of modification for below-and above-average pupils, it is strongly recommended that the outline be followed as closely as possible. The English course is arranged into certain fields of study including grammar and composition, spelling and word study, listening and speaking, and literature. Lists of required and optional books and types of compositions to be written in each grade are given. The time allotment per outline is quite deceptive and is left to the teacher's discretion, but approximately half the time should be devoted to literature and the other half to grammar and composition. Teachers are encouraged to consult the Reading Guide for appropriate reading skills to be taught at each grade level. Also included are outlines for elective English courses in the secondary schools, such as speech, journalism, drama, advanced and contemporary literature, and yearbook.

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SAN FRANCISCO UNIFIED SCHOOL DISTRICT

375Es

DESCRIPTIONS AND OUTLINES OF SECONDARY SCHOOL COURSES

ENGLISH

Educational Materials Laboratory
Office of Education
MAR 1 1965
DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

San Francisco Unified School District
135 Van Ness Avenue, San Francisco 2

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Revised 1963

FOREWORD

The following descriptions and outlines for secondary school courses in English represent minimal content for students of average and above average ability, students of average ability being defined as those no more than one year below grade level in reading ability. Although modifications probably will be necessary for below average and superior students, every effort should be made to insure that all students receive instruction in the basic content included in the sequence of required courses. Experimental elective courses, titles for which have not been approved by the Board of Education, are not included; those electives planned for students of above average ability are so designated in the descriptions.

Both descriptions and outlines may be somewhat deceptive as to the allotment of time for various content areas; the fact that the reading of Macbeth is required can be stated in a few words, while the description of the comparatively unimportant study of an obscure grammatical point may take many more. Some teachers feel that grammar and usage, composition, and literature can be taught most effectively when they are studied together; however, in using such an approach, the teacher should not forget his responsibility to teach specific skills and structural concepts at designated levels. No matter what approach is used, approximately one half of instruction time should be given to literature and the other half to grammar and composition. Ideally, emphasis in composition would be distributed as follows in the junior high school: seventh grade, sentence structure; eighth grade, paragraph structure; ninth grade, development of consecutive paragraphs in expository writing. At the present time, however, most students still need instruction in various kinds of paragraph development in the tenth grade; in the eleventh grade, general practice is to assign compositions of several paragraphs. The use of readers and concerted efforts by teachers at both levels may make possible the elimination of some of this repeated instruction and may also give students a stronger sense of continuity and progression. Most teachers agree that only those elements of grammatical analysis which have a practical application should be studied; therefore, such forms as the adverbial objective are omitted from descriptions and outlines. An attempt has been made to use terminology common to the greatest number of texts used: for instance, non-restrictive, rather than non-essential or non-limiting; predicate nominative, rather than subjective complement. By design, course descriptions and outlines are not based on any particular text or series of texts; The Framework for Secondary School English, with some modifications, has been the principal source. All current course descriptions from individual schools were considered in the selection of course content, and all department chairmen and heads have helped in editing.

Recently established policy concerning required reading in the secondary schools makes one specific title mandatory for students of average and above average ability in the junior high school required courses and two titles mandatory in senior high school required courses. Titles for required and optional reading for tenth and eleventh grades are included in course descriptions. A minimum of three reports on books read outside of class is required each semester in all non-elective English classes. Reading in supplementary texts is not meant to replace the use of individual library volumes for outside of class reading.

Every teacher of English should examine carefully The Reading Guide which follows the descriptions and outlines of reading courses. Teaching reading skills is the responsibility of all teachers to some extent; however, it is the particular responsibility of all teachers of English and should not be relegated to teachers of special reading classes.

February 4, 1963

ENGLISH COURSE TITLES

Junior High School

- English L7
- English H7
- English L8
- English H8
- English 1
- English 2
- Journalism
- Speech Elective

Senior High School

- English 3
- English 4
- English 5
- English 6
- Advanced Composition
- Contemporary Literature
- Drama 1
- Drama 2
- Drama 3-4
- Journalism 1
- Journalism 2
- Journalism 3-4
- Poetry
- Public Speaking 1
- Public Speaking 2
- Public Speaking 3-4
- Senior English Literature
- Senior English Review
- World Literature
- Yearbook

February 4, 1963

ENGLISH L7

Grammar, composition, and reading. Students learn to recognize and to use correctly simple and compound sentences according to function; parts of speech; parts of the sentence (subject, predicate, prepositional phrase, direct object). In composition special attention is paid to avoiding fragments and run-on sentences, to limiting the simple sentence to one complete idea, and to proofreading. Spelling work is based on the seventh grade speller and lists compiled from individual compositions. Punctuation drill includes terminal marks, the apostrophe, common uses of the comma, quotation marks, and capitalization. Library skills are systematically presented and practiced. Students read to identify main ideas and supporting details, to make critical interpretations, and to enlarge vocabulary. The Arabian Nights is required reading for all average and above-average students. Listening, writing, and speaking activities include participating in informal panel discussions, summarizing reading selections, composing social letters, using the three-level outline, and making three reports on outside reading.

Basic Texts:

State Adoptions:

Grammar and Composition

Greene, Harry A., et al. Building Better English, 7. California State Series, 1960.

Literature and Reading

Brewton, John E., et al. New Horizons through Reading and Literature, Book I. California State Series, 1961.

Spelling

Madden, Richard and Thorsten Carlson. Success in Spelling: Workbook Edition, Grade 7. California State Series, 1959.

Supplementary Texts:

State Adoptions:

Literature and Reading

O'Daly, Elizabeth C. and Egbert W. Nieman. Adventures for Readers, Book I. California State Series, 1961.

Witty, Paul, et al. Reading Roundup, Book I. California State Series, 1961.

Supplementary Texts (Continued):

San Francisco Adoptions:

Grammar and Composition

Teuscher, Ruth H., et al. Junior Language Skills, Book One. Harcourt, Brace and Company, 1950.

Literature

Required

Lang, Andrew, T. The Arabian Nights. Longmans, Green and Company, 1960.

Optional

Brink, Carol Ryrie. Caddie Woodlawn. Macmillan, 1961.

Gipson, Fred. Old Yeller. Harper and Brothers, 1956.

ENGLISH L7 - OUTLINE

I. GRAMMAR AND USAGE

- A. Parts of speech, recognition and use
  - 1. Nouns and pronouns
    - a. Recognition of kinds
    - b. Levels of abstraction
  - 2. Verbs
    - a. Functions of tense
    - b. Forming verb phrases
  - 3. Modifiers
    - a. Adjectives
    - b. Adverbs
  - 4. Connecting words
    - a. Prepositions
    - b. Conjunctions
  - 5. Interjections
- B. Parts of the sentence, recognition and use
  - 1. Subject
    - a. Simple and compound
    - b. Understood
    - c. Singular and plural
    - d. Inverted word order sentence
  - 2. Predicate
    - a. Simple and compound
    - b. Auxiliary verbs
    - c. Agreement with subject
  - 3. Prepositional phrase
    - a. Object of preposition
    - b. Prepositional phrase as adjective
    - c. Prepositional phrase as adverb
  - 4. Direct objects
- C. Structure of simple and compound sentences
  - 1. Recognition of fragments
  - 2. Recognition of run-on sentences
  - 3. Recognizing two closely related and coordinate ideas in the compound sentence
  - 4. Diagramming or another type of structural analysis
- D. Drill in usage related to above items
  - 1. Subject-verb agreement
  - 2. Correct tenses
  - 3. Correcting fragments and run-ons
  - 4. Avoiding over-use of and

II. COMPOSITION

- A. Manuscript form and capitalization from Style Sheet
- B. Simple and compound sentences
  - 1. Confining the simple sentence to a single, clearly expressed idea
  - 2. Achieving syntactical variety in the simple sentence
  - 3. Using the compound sentence to unite two closely related and coordinate ideas
  - 4. Avoidance of fragments and run-ons

- II. COMPOSITION (continued)
  - C. Short compositions, book reviews, and summaries of reading
    - 1. Organization according to time sequence, importance, cause and effect, desired emphasis
    - 2. Using concrete detail and avoiding abstract words
    - 3. Using supporting details for generalizations
    - 4. Proofreading and revising
  - D. Social letters
  - E. Three-level outline as basis for oral work or for summarizing reading
  - F. Punctuation
    - 1. Terminal marks and abbreviations
    - 2. Apostrophes to show possession and contractions
    - 3. Quotation marks for direct quotation and titles of short selections
    - 4. Commas
      - a. Series
      - b. Direct quotations
      - c. Letter parts
      - d. Dates, city and state, addresses
      - e. Independent clauses in the compound sentence

- III. SPELLING AND WORD STUDY
  - A. Spelling
    - 1. State speller, units 1-18
    - 2. Lists from compositions
    - 3. Items from *Style Sheet*
  - B. Dictionary
    - 1. Selecting definition suitable to context
    - 2. Diacritical marks
    - 3. Syllabication
  - C. Vocabulary from class reading and outside reading
  - D. Structural analysis: prefixes, suffixes, roots

- IV. SPEAKING AND LISTENING
  - A. Discussion
    - 1. Obligations to contribute and to listen
    - 2. Basic parliamentary procedure
      - a. Nominating and electing
      - b. Duties of officers
      - c. Getting the floor
      - d. Making a motion
  - B. Brief informal reports, panel discussions

- V. READING AND LITERATURE (The *Reading Guide*, 1961, gives detailed descriptions of specific skills to be taught at this level.)
  - A. Required reading: *The Arabian Nights*; additional materials: novels on the optional list; stories, poems, essays in the anthologies.
    - 1. Increasing vocabulary
    - 2. Increasing comprehension
      - a. Understanding words, sentences, paragraphs, complete selections

V. READING AND LITERATURE (continued)
- A. Reading of stories, poems, essays in the anthologies (continued)
    - 2. Increasing comprehension (continued)
        - b. Finding main ideas and supporting details
        - c. Finding themes in short stories and poems
    - 3. Organizing what has been read
        - a. Summarizing
        - b. Outlining, three-level
    - 4. Following directions
    - 5. Adapting reading speed for various kinds of material
- B. Class reading of complete works from the optional list
- C. Reading done outside of class
    - 1. Reporting on the required three books
    - 2. Increasing vocabulary
- D. Using the library
    - 1. Rules and physical arrangement
    - 2. Book arrangement, including call numbers
    - 3. Card catalogue, subject headings, fiction and non-fiction
    - 4. Reference books: encyclopedias

ENGLISH H7

Review and extension of L7 English. Grammar skills coordinated with composition include recognition and correct use of the following sentence elements: adjectives and adverbs for accuracy and effectiveness, linking verbs, predicate adjectives, pronouns (especially predicate nominatives and direct objects), and phrases as modifiers. Spelling work derived from student compositions and the state speller is supplemented by intensive drill in the use of the dictionary for spelling, pronunciation, definition, recognition of synonyms and antonyms and homonyms. Reading instruction includes perceiving depth of meaning, appreciating the principles of effective writing, and applying these principles to student writing. Mark Twain's Tom Sawyer is required reading. In oral and written composition students learn to use the topic sentence, supporting evidence, the clincher of summarizing sentence, and revision techniques; they learn to avoid repetition, unnecessary detail, and getting off the subject. Speaking and listening activities include story telling, poetry reading, making reports, and practicing elementary aspects of parliamentary procedure. Students make oral and written reviews of at least three books read for pleasure and information.

Basic Texts:

State Adoptions:

Grammar and Composition

Greene, Harry A., et al. Building Better English 7. California State Series, 1960.

Literature and Reading

Brewton, John E., et al. New Horizons through Reading and Literature, Book I. California State Series, 1961.

Spelling

Madden, Richard and Thorsten Carlson. Success in Spelling, Workbook Edition, Grade 7. California State Series, 1959.

Supplementary Texts:

State Adoptions:

Literature and Reading

O'Daly, Elizabeth C. and Egbert W. Nieman. Adventures for Readers, Book I. California State Series, 1961.

Supplementary Texts (Continued):

State Adoptions:

Literature and Reading

Witty, Paul, et al. Reading Roundup, Book I. California State Series, 1961.

San Francisco Adoptions:

Grammar and Composition

Teuscher, Ruth H., et al. Junior Language Skills, Book One. Harcourt, Brace and Company, 1950.

Literature

Required

Twain, Mark. The Adventures of Tom Sawyer. Illustrated Junior Library, Grosset and Dunlap, 1946.

Optional

Alcott, Louisa May. Little Women. Rainbow Classic, The World Publishing Company, 1946.

Defoe, Daniel. Robinson Crusoe. Illustrated Junior Library, Grosset and Dunlap, 1946.

McSpadden, J. Walker. Robin Hood. Rainbow Classic, The World Publishing Company, 1946.

ENGLISH H7 - OUTLINE

- I. GRAMMAR AND USAGE
  - A. Parts of speech
    - 1. Review
    - 2. Linking verbs
    - 3. Pronouns as predicate nominatives and direct objects
    - 4. Predicate adjectives
    - 5. Choice of adjectives and adverbs for accuracy and effectiveness
  - B. Parts of the sentence
    - 1. Review
    - 2. Phrases as modifiers
      - a. In subjects
      - b. In predicates
    - 3. Direct objects
  - C. Sentence structure
    - 1. Review of variations of simple sentence
    - 2. Functions of compound sentences
    - 3. Diagramming or another kind of structural analysis
  - D. Drill in usage in relation to above items
    - 1. Case of predicate nominative
    - 2. Case of direct object
    - 3. Confusion of adjectives and adverbs
    - 4. Placement of modifiers, both words and phrases

- II. COMPOSITION
  - A. Manuscript form, capitalization, and correction symbols from Style Sheet
  - B. Simple and compound sentences, review
  - C. The short composition, review
  - D. Elements of the expository paragraph, oral or written
    - 1. The topic sentence
    - 2. Supporting evidence
    - 3. The clincher or summarizing sentence
    - 4. Revision for correctness, sticking to the topic, logical order, avoiding repetition and unnecessary details
    - 5. Using a skeleton outline for the paragraph
  - E. The social letter, review
  - F. Punctuation
    - 1. Review of terminal marks, the apostrophe, quotation marks
    - 2. Uses of the comma
      - a. Review
      - b. Setting off yes and no, negative phrases

- III. SPELLING AND WORD STUDY
  - A. Spelling
    - 1. State speller, units 19-36
    - 2. Lists from compositions

III. SPELLING AND WORD STUDY (continued)
  B. Dictionary
    1. Review
    2. Spelling, pronunciation, definition
    3. Recognition of synonyms, antonyms, homonyms
  C. Vocabulary from class reading and outside reading
  D. Review and extension of structural analysis

IV. SPEAKING AND LISTENING (Review of previous semester)

V. READING AND LITERATURE (The Reading Guide, 1961, gives detailed analysis of skills to be taught at this level.)
  A. Required reading: Mark Twain, The Adventures of Tom Sawyer; additional materials: novels on the optional list; stories, poems, essays in the anthologies.
    1. Review and extension of previous semester
    2. Appreciating effective writing techniques and applying them in student writing
  B. Class reading of complete works from optional list
  C. Three oral or written reports on books read outside of class
  D. Using the library
    1. Review of previous semester
    2. Parts of books
    3. Reference books: atlases, almanacs
    4. Pamphlet file

ENGLISH L8

Continued study of parts of speech and parts of the sentence, logical development of the paragraph, reading of various types of literature. The study of indirect objects, especially pronouns; comparison of adjectives and adverbs; verb tenses, especially troublesome forms, including present and past participles, is coordinated with drill in correct usage and composition revision. Composition instruction includes review of basic principles and strong emphasis on logical development. Word study includes structural analysis, vocabulary from reading; spelling practice includes items from student papers, lists of demons, dictionary work, and the eighth grade speller. Instruction in punctuation includes general review, further uses of the comma, and the colon. Oral reading and interpretation of plays, poetry, and prose develop speaking and listening skills.* Reading skills emphasized include literal comprehension, skimming, interpretation, critical thinking, organization techniques of outlining and summarizing, interpreting graphic materials, and using the library for research. Students report on three books read outside of class.

* One of the following four titles is required reading: Marchette Chute, Stories from Shakespeare; Esther Forbes, Johnny Tremain; Charles and Mary Lamb, Tales from Shakespeare; Robert Louis Stevenson, Treasure Island.

Basic Texts:

State Adoptions:

Grammar and Composition

Greene, Harry A. Building Better English, 8. California State Series, 1960.

Literature and Reading

Brewton, John E. New Horizons through Reading and Literature, Book 2. California State Series, 1961.

Spelling

Madden, Richard and Thorsten Carlson. Success in Spelling: Workbook Edition, Grade 8. California State Series, 1959.

Supplementary Texts:

State Adoptions:

Literature and Reading

Nieman, Egbert W. and Elizabeth C. O'Daly. Adventures for Readers, Book 2. California State Series, 1961.

Witty, Paul, et al. Reading Roundup, Book Two. California State Series, 1961.

Supplementary Texts (Continued):

San Francisco Adoptions:

Grammar and Composition

Teuscher, Ruth H., et al. Junior Language Skills, Book Two. Harcourt, Brace and Company, 1943.

Literature

Richman, Frances Bragan. Reading Is Fun! L. W. Singer Company, 1940.

Required (one of the four)

Chute, Marchette, Stories from Shakespeare. World Publishing Company, 1956.

Forbes, Esther. Johnny Tremain. Houghton, Mifflen Company, 1960.

Lamb, Charles and Mary. Tales from Shakespeare. The Macmillan Company, 1960.

Stevenson, Robert Louis. Treasure Island. Grosset and Dunlap, 1947.

Optional

Swift, Jonathan. Gulliver's Travels. Illustrated Junior Library, Grosset and Dunlap, 1947.

Twain, Mark. The Prince and the Pauper. Rainbow Classic, The World Publishing Company, 1948.

Wyss, Johann. The Swiss Family Robinson. Rainbow Classic, The World Publishing Company, 1947.

ENGLISH L8 - OUTLINE

I. GRAMMAR AND USAGE
  A. Parts of speech
    1. Review
    2. Pronouns as indirect objects
    3. Verbs
      a. Tenses and troublesome forms
      b. Selecting effective verbs
      c. Present and past participles in verb phrases
    4. Comparison of adjectives and adverbs
    5. Position of adjectives and adverbs
  B. Parts of the sentence
    1. Review
    2. Indirect objects
  C. Review of variations of simple and compound sentences
  D. Drill in usage related to above items
    1. Subject-verb agreement
    2. Case of pronouns
    3. Number of pronouns
    4. Verbs, using correct forms and tenses
    5. Confusion of adjectives and adverbs, comparison
    6. Placement of modifiers

II. COMPOSITION
  A. Review manuscript form, correction symbols, capitalization from Style Sheet
  B. Review of structure and function of simple and compound sentences, including diagramming or another kind of structural analysis
  C. Paragraph composition, oral and written
    1. Variation in placement of topic sentence according to intention
    2. Emphasis on logical development in four kinds of discourse
      a. Choice of words and details in description
      b. Sequence of events in narration
      c. Moving inductively from details to generalization or deductively from generalization to supporting evidence in exposition
      d. Listing arguments and ordering them in argumentation
  D. Letters
    1. Review of social letter
    2. Business letters, form and style
  E. Punctuation
    1. Review of terminal marks, abbreviations, apostrophes, quotation marks, and commas
    2. Additional uses of the comma
      a. Phrases in a series
      b. Setting off introductory words and phrases
    3. Semicolon in compound sentences and series
    4. Colon and other marks in business letters

III. SPELLING AND WORD STUDY
    A. Spelling
        1. State speller, units 1-18
        2. Lists from compositions
        3. Lists of demons
    B. Review of dictionary study
    C. Continuation of structural analysis
    D. Vocabulary from intensive and extensive reading

IV. SPEAKING AND LISTENING
    A. Review
    B. Discussion
        1. Informal
        2. Panel
    C. Speeches and reports
        1. See II. Composition
        2. Extempore
        3. Introductions
        4. Original talks (2-3 minutes)
    D. Interpretive reading of plays, poetry, prose
    E. Voice recording for evaluation

V. READING AND LITERATURE (The Reading Guide, 1961, gives detailed analysis of skills to be taught at this level.)
    A. Required reading includes one of the following books: Marchette Chute, Stories from Shakespeare; Esther Forbes, Johnny Tremain; Charles and Mary Lamb, Tales from Shakespeare; Robert Louis Stevenson, Treasure Island; additional materials in the anthologies.
        1. Review and extension of seventh grade material
        2. Analyzing structural and stylistic difference in various types of literature
        3. Oral reading and interpretation of poems, plays, and prose
        4. Critical analysis to determine author's point of view
        5. Interpreting graphs and maps, (usually in examining social studies text)
    B. Class reading of complete works from optional list
    C. Reports on three books read outside of class
    D. Using the library
        1. Review
        2. Research techniques
            a. Bibliography
            b. Notes on cards
            c. Use of biographical dictionaries
            d. Comparing different points of view from several sources

ENGLISH H8

Coordination and subordination in sentence construction, continued practice in paragraph development, reading of a variety of literary forms. After a review of grammar emphasizing effective use, a review of phrases and the introductory study of clauses demonstrate the usefulness and necessity of coordination and subordination in simple, compound, and complex sentences. Drill in usage includes subject-verb agreement and case and number of pronouns. Spelling and vocabulary materials are derived from student papers, lists of demons, dictionaries, and the eighth grade speller. Punctuation is reviewed, and supplementary uses of the comma are presented. Students learn additional techniques for evaluating and interpreting literature.* Frequent paragraph composition is supplemented by the following activities: exact summarizing, panel discussions, voice recordings for evaluation, analysis of materials drawn from the mass media of communication, and the customary three reports on outside reading of books.

* _King Arthur and His Knights_ is required reading.

Basic Texts:

State Adoptions:

See list for L8.

Supplementary Texts:

State Adoptions:

See list for L8.

San Francisco Adoptions:

Grammar and Composition

Teuscher, Ruth H., et al. _Junior Language Skills, Book Two_. Harcourt, Brace and Company, 1943.

Literature

Untermeyer, Louis. _Stars to Steer By_. Harcourt, Brace and Company, 1941.

Required

MacLeod, Mary M., ed. _King Arthur and His Knights_. Rainbow Classic, The World Publishing Company, 1950.

Optional

Aldrich, Bess Streeter. A Lantern in Her Hand. Appleton-Century-Crofts, 1944.

Bagnold, Enid. National Velvet. Morrow Publishing Company, 1961.

London, Jack. The Call of the Wild. The Globe Book Company, 1959.

Twain, Mark. A Connecticut Yankee in King Arthur's Court. Harper and Brothers, 1960.

ENGLISH H8 - OUTLINE

I. GRAMMAR AND USAGE

- A. Parts of speech
  - 1. Review
  - 2. Nouns of direct address
  - 3. Relative pronouns
  - 4. Indefinite pronouns
  - 5. Passive verbs
- B. Parts of the sentence
  - 1. Review
  - 2. Adjective and adverb clauses
    - 1. Position
    - 2. Consolidating simple sentences
- C. Sentence structure
  - 1. Review of simple and compound sentences
  - 2. Complex sentences
    - a. Function of subordination
    - b. Variations in clause order for emphasis
  - 3. Diagramming or another kind of structural analysis
- D. Drill in usage related to above items
  - 1. Who and whom
  - 2. Agreement of indefinite pronoun subject and verb
  - 3. Avoiding passive constructions
  - 4. Avoiding primer sentences
  - 5. Subordinating and coordinating ideas
  - 6. Achieving meaningful sentence variety

II. COMPOSITION

- A. Review of manuscript form, capitalization, correction symbols in Style Sheet
- B. Coordination and subordination in simple, compound, and complex sentences according to writer's intention
- C. Paragraph composition
  - 1. Review of principles of paragraph development and parts
  - 2. Exact summaries
  - 3. Tape recording of compositions and evaluation of them
  - 4. Analysis of editorials, news stories, television plays and discussions, and advertisements for literary value, logic, confusion of fact and opinion
  - 5. Varied forms of book reviews
- D. Review of social and business letters, style and form
- E. Punctuation
  - 1. Review
  - 2. Additional uses of commas
    - a. Direct address
    - b. Introductory adverb clauses and non-restrictive clauses

III. SPELLING AND WORD STUDY

- A. Spelling
  - 1. State speller, units 19-36
  - 2. Lists from student writing
  - 3. Lists of demons

III. SPELLING AND WORD STUDY (continued)
   - B. Review of dictionary
   - C. Continued emphasis on structural analysis
   - D. Vocabulary from intensive and extensive reading

IV. SPEAKING AND LISTENING, review and extension

V. READING AND LITERATURE (The Reading Guide, 1961, gives detailed analysis of skills to be taught at this level.)
   - A. Required reading: King Arthur and His Knights; stories, poems, essays from the anthologies.
      1. Review
      2. Criteria for evaluating literature in terms of author's purpose
      3. Continued practice in oral interpretation
   - B. Class reading of complete works from the optional list
   - C. Reporting on three books read outside of class
   - D. Using the library
      1. Review
      2. Indexes
      3. Reader's Guide
      4. Review of research techniques

ENGLISH 1

Completion of study of parts of speech and parts of the sentence, reading of complete major literary works, writing of greater length and more careful organization. The study of appositives, noun clauses, agreement of pronoun and antecedent, and verb forms follows a review of grammar previously presented. As often as possible grammar study is coordinated with usage and punctuation problems in student writing. The use of the semicolon and all major uses of the comma are stressed. Spelling and word study are based on structural analysis, review of rules, vocabulary from reading, and word origins in myths. Students read novels, plays, myths, short stories, and poems for depth of understanding, and they analyze these works for critical evaluation. One of the volumes of mythology--Bullfinch, Hamilton, or Sabin--is required reading. Style and organization share emphasis with critical thinking in oral and written compositions, which in large part are responses to reading and to materials presented through the mass media. Paragraph construction still receives the major emphasis; however, able students write 150-200 word themes. Oral and written reports on three books read outside of class should reflect increasing powers of observation, organization, and expression.

Basic Texts:

Grammar and Composition

Blumenthal, Joseph C., et al. Living Language, Grade 9. Harcourt, Brace and Company, 1953.

John, Mellie, et al. Building Better English, 9. Row, Peterson and Company, 1955.

Tressler, J. C. and Henry I. Christ. Junior English in Action, Book 3. D. C. Heath and Company, 1956.

Literature

Cross, E. A., et al. Interpreting Literature. The Macmillan Company, 1955.

Ross, Jacob M., et al. Adventures in Reading, Mercury Edition. Harcourt, Brace and Company, 1952.

Wagenheim, Harold H., et al. Read up on Life. Henry Holt and Company, 1955.

Winn, Georgia Gantt, et al. Action! Iroquois Publishing Company, 1952.

Supplementary Texts:

Mythology (One of the three is required reading)

Bullfinch, Thomas. The Age of Fable. Doubleday and Company, Dolphin paperback, 1961.

Hamilton, Edith. Mythology. Grosset and Dunlap, Universal Library paperback, 1942.

Sabin, Frances E. and Ralph V. D. Magoffin. Classical Myths That Live Today. Silver Burdett Company, 1958.

Literature

Daringer, Helen Vern and Anne Thaxter Eaton. The Poet's Craft. World Book Company, 1935.

Watrous, George A., ed. Three Narrative Poems. Allyn and Bacon, 1924.

ENGLISH 1 - OUTLINE

I. GRAMMAR AND USAGE
    A. Review of parts of speech
    B. Parts of the sentence
        1. Review, especially verbs: tense, troublesome forms, agreement with subject
        2. Appositives
        3. Noun clauses
        4. Pronouns and antecedents
    C. Sentence structure
        1. Review of simple, compound, complex
        2. Complex sentences with noun clauses
        3. Direct quotations as noun clauses
        4. Diagramming or another kind of structural analysis
    D. Drill in usage related to above items
        1. Correct verb usage
        2. Consolidating simple sentences by using appositives and subordinate clauses
        3. Noun clauses after linking verbs
        4. Noun clauses in various positions
        5. Agreement of pronoun and antecedent

II. COMPOSITION
    A. Review of manuscript form, capitalization, correction symbols from Style Sheet
    B. Further instruction in subordination and coordination in simple, compound, and complex sentences
    C. Paragraph composition
        1. Review of principles of paragraph development, including four kinds of discourse
        2. Stress on unity, coherence, emphasis
        3. Style
            a. Diction
            b. Sentence length
            c. Tone
            d. Levels of usage
        4. Critical analysis
            a. Style of standard writers
            b. Reactions to news stories, editorials, advertisements, television programs, review of previous semester
            c. Evaluation of books read outside of class
        5. The theme of several paragraphs (optional)
    D. Review of social and business letters, form and style
    E. Punctuation
        1. Review
        2. Additional uses of comma
            a. Parenthetical elements
            b. Coordinate adjectives
            c. Contrast, omissions, clarity
            d. Appositives
        3. Titles, commas, and underlining

ENGLISH 1 (continued)

III. SPELLING AND WORD STUDY
A. Spelling drill based on lists of demons, student compositions, rules
B. Vocabulary
  1. From reading, including word origins in myths
  2. Building of an extensive vocabulary notebook

IV. SPEAKING AND LISTENING
A. Review
B. Discussion
  1. Parliamentary procedure
    a. Review
    b. Committee work
    c. Additional duties of officers
  2. Evaluating news stories, editorials, advertising
  3. Evaluating books, plays, movies, television programs
C. Speeches and reports
  1. Campaign
  2. Theme (3-4 minutes)
  3. Use of notes
  4. Appropriate levels of usage

V. READING AND LITERATURE (The *Reading Guide*, *1961*, gives detailed analysis of skills to be taught at this level.)
A. Required reading for all average and above-average students
  1. Mythology (any one volume)
    a. Bullfinch, *The Age of Fable*
    b. Hamilton, *Mythology*
    c. Sabin, *Classical Myths That Live Today*
  2. Poetry
    a. One narrative poem of considerable length
      (Especially recommended: "The Rime of the Ancient Mariner," "Enoch Arden," and "Sohrab and Rustum")
    b. Six poems of various types
  3. Short stories (any four)
    a. Connell, "The Most Dangerous Game"
    b. Harte, "Tennessee's Partner"
    c. Henry, "The Ransom of Red Chief"
    d. Maugham, "The Kite"
    e. de Maupassant, "The Necklace"
    f. Poe, "The Pit and the Pendulum"
    g. Steinbeck, "The Leader of the People"
    h. Stevenson, "The Sire de Malétroit's Door"
    i. Suckow, "A Start in Life"
    j. Thurber, "The Night the Ghost Got In"
    k. Tolstoi, "Where Love Is, There God Is Also"
    l. Wilde, "The Canterville Ghost"

V. READING AND LITERATURE (continued)
  A. Required reading for all average and above-average students (continued)
    4. Review and extension of criteria for evaluating literature and techniques for interpreting literature
      a. Heritage of language and concepts from myths; allegory and symbolism in myths
      b. Figures of speech
      c. Rhythm and meter in poetry
      d. Plot, character, setting, conflict, and theme in the short story
    5. Oral interpretation
  B. Reporting on three books read outside of class
  C. Using the library
    1. General review
    2. Additional refinements
      a. Cross reference cards in the catalogue
      b. "See" references and "see also" references in Reader's Guide
      c. Yearbooks
      d. Complete analysis of call numbers

ENGLISH 2

Completion of survey of elementary grammar, reading of complete major literary works, extensive writing emphasizing critical evaluation. A thorough review covers terminology and use of parts of speech and parts of the sentence, structure, usage, and punctuation, including special items presented in the Style Sheet. This material may be supplemented by instruction in verbals, absolute constructions, non-restrictive clauses, dangling and misplaced modifiers, shifts of voice or tense or person, particularly when problems concerning these items occur in student writing. Spelling and word study, including an extensive vocabulary notebook, is based primarily on student reading and writing. Awareness of levels of usage (formal, informal, non-standard) is emphasized. The program in literature, mainly complete works by standard writers, is continued, with concentration on closer reading and deeper understanding. Required reading includes a novel by Dickens, either David Copperfield or Great Expectations. Students practice précis writing and receive further training in achieving unity, coherence, and emphasis in both oral and written composition. Paragraph construction still receives the major emphasis; able students write longer themes. More complex aspects of parliamentary procedure and oral presentations of various kinds are introduced and practiced. Oral or written reports on three books read outside of class should reflect increasing powers of critical evaluation, organization, and expression.

Basic Texts:

See list for L9.

Supplementary Texts:

Dickens (One novel by Dickens is required reading.)

Dickens, Charles. David Copperfield. Riverside paperback, unabridged. Houghton, Mifflin Company.

________________. David Copperfield. Condensed by Robert Graves. Harcourt, Brace and Company, 1946.

________________. Great Expectations. Rinehart paperback, unabridged. Holt, Rinehart, and Winston, 1960.
(The abridged version in Adventures in Reading, Harcourt, Brace and Company is recommended for slow readers.)

Literature

Fiction

Hemingway, Ernest. The Old Man and the Sea. School edition, Charles Scribner's Sons, 1961.

Jackson, Helen Hunt. Ramona. Little, Brown and Company, 1939.

Kipling, Rudyard. Kim. Modern Library, Random House, 1928.

Nordhoff, Charles and James Norman Hall. Mutiny on the Bounty. Little, Brown and Company, 1932.

Rawlings, Marjorie Kinnan. The Yearling. School edition, Charles Scribner's Sons, 1960.

Scott, Sir Walter. Ivanhoe. Academy Classic, Allyn and Bacon, 1961.

Biography

Frank, Anne. The Diary of a Young Girl. The Globe Book Company, 1960.

Gollomb, Joseph. Albert Schweitzer: Genius in the Jungle. The Vanguard Press, 1949.

Keller, Helen. The Story of My Life. The Dell Publishing Company, 1961.

Schweitzer, Albert. Out of My Life and Thought. Mentor paperbook, The New American Library, 1960.

Washington, Booker T. Up from Slavery. Houghton Mifflin Company, 1928.

Wong, Jade Snow. Fifth Chinese Daughter. Harper and Brothers, 1950.

ENGLISH 2 - OUTLINE

I. GRAMMAR AND USAGE
    A. Review of parts of speech
    B. Parts of the sentence
        1. Review
        2. Verbals
        3. Optional items
            a. Absolute constructions
            b. Dangling constructions
            c. Restrictive and non-restrictive elements
    C. Sentence structure
        1. Review of functions of simple, compound, and complex sentences
        2. Using verbals and absolute constructions to consolidate simple sentences
        3. Variations of clause order for effectiveness, emphasis, and variety
        4. Diagramming or another kind of structural analysis
    D. Drill in Usage
        1. Review
        2. Optional items
            a. Avoiding dangling and misplaced modifiers
            b. Using possessive case for subjects of gerunds

II. COMPOSITION
    A. Review of manuscript form, capitalization, correction symbols from Style Sheet
    B. Emphasis on variety of sentence structure
    C. Review of four kinds of discourse; unity, coherence, emphasis; paragraph construction; stylistic qualities; levels of usage
    D. Précis writing
    E. Sustaining a point of view
    F. Use of three-level outline in preparing compositions of several paragraphs (optional)
    G. Analysis of stylistic qualities of a standard author, e.g., Dickens
    H. Review of letter forms
    I. Punctuation
        1. Review
        2. Optional
            a. Commas for non-restrictive elements
            b. Commas for introductory phrases containing verbals
            c. Commas for absolute constructions
        3. Special items from Style Sheet

III. SPELLING AND WORD STUDY
    A. Spelling drill based on lists of demons, student writing, review of rules
    B. Vocabulary
        1. From reading, especially the Dickens novel
        2. Maintenance of extensive vocabulary notebooks

IV. SPEAKING AND LISTENING, review and extension

V. READING AND LITERATURE (The Reading Guide, 1961, gives detailed analysis of skills to be taught at this level.)
  A. Required reading for all average and above-average students: Dickens, David Copperfield or Great Expectations*
  B. Additional complete works from the supplementary list and anthologies
  C. Review and extension of criteria for evaluating literature and techniques for interpreting literature, emphasis on the novel
  D. Using the library, general review

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* Available through the Bureau of Instructional Materials, four filmed lectures in color by Clifton Fadiman: "The Novel"; "Early Victorian England"; "Great Expectations I -- The Story"; "Great Expectations II - The Story Interpreted".

JOURNALISM

Fundamentals of newswriting and publication of the school newspaper. After learning specific functions of the newspaper and of different kinds of newswriting, students compose the following kinds of material: leads, news stories, features, editorials, sports stories, and interviews. Copyreading, proofreading, and make-up are also practiced in producing the school newspaper. In many schools this class is responsible for the publication of a yearbook. The course includes a study of the responsibilities of the press and an evaluation of the press. Functional grammar, organization, and correct spelling, punctuation, and capitalization are stressed throughout.

JOURNALISM - OUTLINE

I. THE SCHOOL NEWSPAPER AND THE REPORTER
  - A. Definition of news
  - B. Responsibilities of the school newspaper
    - 1. Coverage
    - 2. Accuracy
    - 3. Good taste
  - C. Qualities of a good reporter

II. KINDS OF NEWSWRITING
  - A. Leads
    - 1. Summary, who-what-when-where-why-how
    - 2. Unconventional
    - 3. Achieving variety
  - B. News stories
    - 1. Inverted-pyramid form
    - 2. Chronological order
    - 3. Maintaining objectivity
    - 4. Advance and follow-up stories
  - C. Feature stories
    - 1. Informative features
    - 2. Features to entertain
    - 3. Human interest stories
    - 4. Personality sketches
  - D. Editorials
    - 1. Interpretations of news
    - 2. Information
    - 3. Criticism and reform
    - 4. Appreciation or commendation
  - E. Sports stories
    - 1. Advance
    - 2. Report of events
    - 3. Columns and features
  - F. Interviews
  - G. Columns of various kinds

III. COPYREADING AND PROOFREADING
  - A. Equipment and qualifications of copyreaders
    - 1. Style sheet, dictionary
    - 2. News sense, judgment, knowledge of English
  - B. Duties of proofreader
    - 1. Correcting errors
    - 2. Eliminating opinion from news stories
    - 3. Writing instructions for printer

IV. WRITING HEADLINES
  - A. Purpose
  - B. Types
  - C. Rules and mechanics

V. PAGE MAKE-UP
  A. Uses of the dummy
  B. Assignment sheet
  C. Achieving interest, balance, good design through variation of heads, story length, type selection
  D. Placement of stories according to importance

VI. STAFF ORGANIZATION
  A. Editor
    1. Page editors and assistants
    2. Reporters and typists
    3. Head proofreader and assistants
    4. Circulation manager and assistants
  B. Staff meetings
    1. Establishment of policy
    2. Job definitions and assignments
    3. Evaluation of each issue and planning for improvement

VII. MAKING THE SCHOOL NEWSPAPER INTERESTING AND MAINTAINING STANDARDS
  A. Effective page make-up
  B. Use of newspaper art
  C. Surveys of reader interests
  D. Editorial campaigns

VIII. RESPONSIBILITIES OF THE PRESS
  A. Completeness and accuracy of coverage
  B. Objective reporting of news
  C. Public service

IX. EVALUATING THE PRESS
  A. Exchanges with other schools
  B. Local newspapers
  C. Nationally famous papers and other periodicals

X. ASSEMBLING THE YEARBOOK
  A. Scheduling pictures
  B. Developing a theme
  C. Writing copy
  D. Making the dummy
  E. Mounting photographs for page make-up
  F. Selecting art work
  G. Distribution

SPEECH ELECTIVE

Public speaking and dramatics. The student develops poise, voice control, powers of projection, organizational ability, and persuasive power through preparation and delivery of brief talks of various kinds, panel discussions, and longer speeches designed to inform, to persuade, or to entertain. All schools participate in inter-school debates. In some schools debating is studied in this course; in others, debating is an extra-curricular activity. In dramatics, study of play structure, history of the drama, and evaluation of plays read is coordinated with exercises in pantomime, appropriate voice production and body movement, and presentation of short scenes and one-act plays. In those schools offering a full program in dramatics, one-act or full length plays are produced.

Basic Texts:

Public Speaking

Adams, Harlen Martin and Thomas Clark Pollock. Speak Up! The Macmillan Company, 1956.

Irwin, John V. Modern Speech. Holt, Rinehart, and Winston, Inc., 1961.

Weaver, Andrew Thomas. Speaking and Listening. Prentice-Hall, Inc., 1956.

Drama

Griffith, Francis J. and Joseph Mersand. One-Act Plays for Today. Globe Book Company, 1945.

Webb, Marie Annette. One-Act Plays. The Macmillan Company, 1940.

SPEECH ELECTIVE - OUTLINE

I. PUBLIC SPEAKING
  A. Reasons for acquiring competence in public speaking
  B. Physical aspects of presentation
    1. Taking an appropriate stance and establishing eye contact
    2. Volume, pronunciation and enunciation, practice aloud
    3. Handling notes
    4. Gestures: locative, imitative, emphatic
  C. Purposes of various kinds of speeches
    1. To inform
    2. To persuade
    3. To move to action
    4. To entertain
  D. Steps in outlining to organize ideas and save time
    1. Establishment of governing purpose
    2. Body of the speech: listing items, grouping items, arranging items in logical order
    3. Constructing the introduction and conclusion
    4. Adherence to standard rules for outlining in Style Sheet
  E. Form
    1. Introduction
      a. Gaining attention and establishing rapport
      b. Types: anecdotal, shocking, tantalizing
      c. Announcement of theme or thesis
    2. Types of development for the body of the speech
      a. Chronological
      b. In order of importance
      c. From known to unknown
      d. Comparison and contrast
      e. Examples and details
      f. Using diagrams, charts, demonstrations
    3. Conclusion
      a. Restatement of theme
      b. Summary
      c. Appeal to action
  F. Sources of material
    1. Personal experience
    2. Newspapers, magazines, books
    3. Library research
  G. Preparation of the speech
    1. Research, reflection, formulation of thesis
    2. Outlining
    3. Varying paragraph development
    4. Rhetorical devices
    5. First draft and revisions
    6. Attaining polish without sacrificing spontaneity in delivery

I. PUBLIC SPEAKING (continued)
    H. Evaluating original speeches in terms of purpose
        1. Effectiveness of organization
        2. Voice, gestures, stance
        3. Quality of reasoning
        4. Grammar and usage, syntax
        5. Vocabulary, figurative language, use of quotations
        6. Fluency, ease of manner, evidence of knowledge of subject
    I. Group discussion
        1. Forms
            a. Round-table discussion
            b. Panel
        2. Procedure
            a. Preliminary steps
            b. Logical development
        3. Responsibilities and qualifications of participants
            a. Chairman
            b. Panel members
            c. Audience
    J. Argumentation and debate
        1. Persuasion
            a. Emotional appeals
            b. Necessity for sound proof
        2. Methods of proof
            a. Example
            b. Statistics
            c. Authority
            d. Analogy
            e. Inductive and deductive reasoning
        3. Syllogisms
        4. Kinds of fallacies
        5. Debate forms
            a. Analyzing the proposition
            b. Deducing the issues
            c. Building the case and organizing proof
            d. Methods of refutation
            e. Rebuttal techniques
            f. Etiquette

II. DRAMATICS
    A. Structure of the play
        1. Definition of the drama
        2. Exposition, dialogue, action, and situation
        3. Plot, character, setting, conflict
        4. Theme
    B. Types of drama
        1. Tragedy and comedy
        2. Melodrama and farce

II. DRAMATICS (continued)
  - C. History of the drama
    - 1. Greek and Roman drama
    - 2. Elizabethen plays
    - 3. Later English plays
    - 4. Development of drama in the United States
  - D. Enjoying a play
    - 1. Appreciating the different elements of the production
    - 2. Criteria for judgment
  - E. Interpreting drama
    - 1. Pantomime
    - 2. Voice production
    - 3. Diction
    - 4. Characterization
    - 5. Stage terms
    - 6. Stage movement and balance
    - 7. Underacting and overacting
    - 8. Techniques for platform readings, sight readings, performance of complete scenes, one-act plays, and full length plays

ENGLISH 3

Review and development of English skills. Grammatical terms and usage are rigorously reviewed. Specific methods of paragraph development are practiced in bi-weekly writing assignments. New material includes organizing the four-level outline, maintaining parallel structure, and avoiding misplaced or dangling modifiers. Spelling and vocabulary study are emphasized throughout the course. Intensive reading of plays, essays, short stories, and narrative poems expands reading skills and literary appreciation. Required reading includes Shakespeare's Julius Caesar and John Steinbeck's The Pearl. Students report on at least three books chosen for outside reading.

Basic Texts:

Grammar and Composition

Blumenthal, Joseph C., et al. Living Language, Grade 10. Harcourt, Brace and Company, 1953.

John, Mellie, et al. Building Better English, 10. Row, Peterson and Company, 1955.

Tressler, J. C. and Henry I. Christ. English in Action, Course 2. D. C. Heath and Company, 1955.

Literature Anthology

Cook, Luella B., et al. Adventures in Appreciation, Mercury edition. Harcourt, Brace and Company, 1957.

Literature Texts:

Required Reading

Shakespeare, William. Julius Caesar. In basic anthology, Adventures in Appreciation.

Steinbeck, John. The Pearl. Bantam paperback. Bantam Books, Inc., 1956.

Optional Titles

Dickens, Charles. A Tale of Two Cities. Washington Square Press, Inc., paperback, 1960.

Eliot, George. Silas Marner. In basic anthology, Adventures in Appreciation.

Saroyan, William. My Name Is Aram. Harcourt, Brace and Company, school edition, 1959.

ENGLISH 3 - OUTLINE

I. GRAMMAR AND USAGE REVIEW

- A. Nouns: kinds and forms (problems in usage and conventions)
  - 1. Common or proper (capitalization)
  - 2. Collective (number for verb agreement and pronoun reference)
  - 3. Abstract or concrete (effectiveness)
  - 4. Appositives (use of commas, condensation)
  - 5. Possessive case (use of apostrophe, use with gerund)
  - * 6. Gerund (possessive case needed as subject, condensation, emphasis, dangling construction, use of comma to set off phrase containing verbal)
  - * 7. Infinitive (case of subject and object, dangling construction, use of comma to set off phrase containing a verbal)
  - 8. Clauses (after linking verb, condensation, punctuation of direct quotations)
- B. Pronouns: kinds and forms (problems in usage and conventions)
  - 1. Personal (case of subjects, objects, predicate nominatives, especially when paired with nouns; agreement with antecedent; reference; shifts of person; possessive case with gerund; misuse of you as impersonal pronoun)
  - 2. Reflexive or compound personal (avoiding use as subject)
  - 3. Relative (appropriate forms for persons, animals, things; subordination; reference; case; number)
  - 4. Interrogative (case of who and whom)
  - 5. Demonstrative (agreement in number with noun modified; reference)
  - 6. Indefinite (reference, number)
  - 7. Appositives (agreement in case with antecedent)
- C. Adjectives: kinds and forms (problems in usage and conventions)
  - 1. Comparative and superlative (formation, confusion between forms)
  - 2. Predicate (confusion of adjectives and adverbs)
  - 3. Proper (capitalization)
  - * 4. Coordinate (use of comma, condensation)
  - * 5. Participle (use of comma, condensation, dangling and misplaced modifiers)
  - * 6. Prepositional, participial, or infinitive phrases (use of comma, condensation, dangling or misplaced modifier, syntactical variety)
  - 7. Clauses (use of commas for non-restrictive modifiers, condensation, sentence variety)
- D. Adverbs, problems in usage
  - 1. Confusion with adjectives
  - 2. Position
  - 3. Double negative
  - 4. Confusion in use of comparative and superlative forms
  - 5. Redundant so
  - 6. Conjunctive adverbs, confusion with conjunctions, runons

* Denotes possible introduction of material only; intensive work given in English IV

I. GRAMMAR AND USAGE REVIEW (continued)
   D. Adverbs, problems in usage (continued)
      * 7. Position of phrase and clause
      * 8. Dangling and misplaced phrases and misplaced clauses
   E. Verbs: kinds and forms (problems in usage)
      1. All kinds (agreement with subject)
      2. Regular and irregular (illiterate forms)
      3. Linking (case of predicate nominative; adjective, not adverb, in predicate)
      * 4. Transitive and intransitive (confusion between, e.g., lay and lie)
      * 5. Auxiliaries (tense formation)
      * 6. Tense (sequence, shifts, using past participle for past)
      * 7. Mood (imperative: understood subject; use of subjunctive)
      * 8. Voice (weak use of passive; shifts)
      * 9. Infinitive (case of subject and object, awkward splits, dangling constructions)
   F. Prepositions, problems in usage
      1. Case of pronoun objects, especially those paired with nouns)
      2. Eliminating superfluous prepositions
      3. Confusion with other parts of speech: e.g., except, accept
      4. Use of between and among
      5. Position of phrases
   G. Coordinate and subordinate conjunctions, problems in usage
      1. Coordination and subordination
      * 2. Parallel structure
      3. Like used as conjunction
      4. Conjunctive adverbs misused as conjunctions
      5. Punctuation of series, independent clauses, dependent clauses

II. ELEMENTS OF COMPOSITION, MAINLY IN CONNECTION WITH STUDY OF LITERATURE
   A. Manuscript form, capitalization, correction symbols, and other items as needed from Style Sheet
   B. Sentence structure
      1. Diagramming or another type of structural analysis
      2. Coordination and subordination in simple, compound, and complex sentences
      3. Avoidance of fragments and run-ons
      4. Using syntactical variety for emphasis, effectiveness, and condensation
   C. Compositions (minimum requirement: one composition every two weeks)
      1. Paragraph structure
         a. Topic sentence
         b. Supporting statements
         c. Clincher or summarizing sentence
      2. Kinds of discourse and appropriate development for each, stress on logically organized exposition
         a. Diction, choice of details, use of figurative language in description

* Denotes possible introduction of material only; intensive work given in English IV

II. ELEMENTS OF COMPOSITION, MAINLY IN CONNECTION WITH STUDY OF LITERATURE (continued)

C. Compositions (continued)

2. Kinds of discourse and appropriate development for each, stress on logically organized exposition (continued)

b. Sequence of events, use of conversation, working toward climax in narration

c. Moving inductively from details to generalization or deductively from general statement to details, using support by evidence and reasoning in exposition

d. Marshalling ideas for support and refutation in argumentation

3. Various kinds of paragraph development

a. Definition

b. Details

c. Examples

d. Comparison and contrast

e. Cause and effect

4. Unity, emphasis, coherence in all writing

5. Use of transitional words and phrases within the paragraph

6. Selecting appropriate titles

7. Proofreading and revising

8. Three written or oral reports on outside reading

9. Social and business letters

10. The four-level outline as described in *Style Sheet*

11. Spelling drill based on lists of demons, lists from student compositions, and rules

12. Punctuation review

a. Simple, compound, complex sentences

b. Letters and titles

III. LITERATURE (The *Reading Guide*, *1961*, gives detailed analysis of reading skills to be taught at this level.)

A. Required reading: Shakespeare, *Julius Caesar* and Steinbeck, *The Pearl*; additional material: short stories, narrative poems, essays from the anthology; a novel from the optional list

1. Study of human values, recognition of effective expression, assimilation of vocabulary

2. Essential characteristics of various literary forms

3. Recognition of writer's point of view and stylistic approach: romantic, realistic; objective, subjective

B. Terms for literary criticism and analysis

1. Aristotelian tragedy

a. Imitation of an action

b. Tragic hero and tragic flaw

c. Fear and pity, katharsis

d. Shakespearean variations

2. Blank verse

3. Dramatic irony

III. LITERATURE (continued)
  B. Terms for literary criticism and analysis (continued)
    4. Allegory, symbolism
    5. Elementary prosody
    6. Empathy
    7. Figurative language
    8. Motivation in character analysis
  C. Extensive vocabulary notebook from class reading and outside reading
  D. Notetaking from brief formal lectures, use of outline form in *Style Sheet*
  E. Oral interpretation of plays, poems; oral book reviews
  F. Minimum of three book reviews on outside reading
  G. Instruction in use of the library
    1. Hours, admittance, behavior, circulation rules
    2. Arrangement: main, browsing, and reserve sections
    3. Pamphlet file, atlases, unabridged dictionaries, decimal classification of non-fiction, using the *Reader's Guide*
    4. Use of card catalogue
      a. Kinds of information on cards
      b. Title, author, and subject heading cards
      c. Use of call slips
      d. Rules for alphabetizing

ENGLISH 4

Continuation of English III. In paragraph composition and essay examinations the achievement of unity, emphasis, and coherence is stressed. Students learn skills in note-taking and practice them during brief formal lectures. They learn to avoid careless shifts in voice, tense, person, and point of view. Intensive reading includes two plays, a novel, and lyric poems. Required reading includes Edmond Rostand's *Cyrano de Bergerac* and Shakespeare's *Romeo and Juliet*. The following terms and concepts are acquired for use in literary criticism: names of verse forms and meters, common figures of speech, theory of tragedy, and various uses of irony. The study of plays and lyrics is especially suited to the development of meaningful oral interpretation as well as to the analysis of motivation, character development, style, and structure. Students report on a minimum of three books read outside of class--fiction, nonfiction, or plays.

Basic Texts:

See Grammar and Composition list under English III.

Literature Texts:

Required Reading

Rostand, Edmond. *Cyrano de Bergerac*. Henry Holt and Company, 1953.

Shakespeare, William. *Romeo and Juliet*. Arden edition, D. C. Heath and Company, 1916, or Yale University Press, 1954.

Optional Titles

Paton, Alan. *Cry, the Beloved Country*. Scribner's paperback. Charles Scribner's Sons, 1961.

St. Exupéry, Antoine de. *Wind, Sand, and Stars*. Harcourt, Brace and Company, 1960.

Steinbeck, John. *The Red Pony*. Bantam paperback. Bantam Books, 1957.

ENGLISH 4 - OUTLINE

I. GRAMMAR AND USAGE

- A. Nouns: kinds and forms (problems in usage and conventions)
    - 1. Review of English III
    - 2. Gerund (possessive case subject, emphasis, condensation, dangling construction, use of comma to set off phrases containing verbals)
    - 3. Infinitive (case of subject and object, dangling construction, use of comma to set off phrases containing verbals)
- B. Pronouns, review as needed
- C. Adjectives: kinds and forms (problems in usage and conventions)
    - 1. Review of English III
    - 2. Coordinate (use of comma, condensation)
    - 3. Participle (use of comma, condensation, dangling and misplaced modifiers)
    - 4. Prepositional, participial, or infinitive phrases (use of comma, condensation, dangling or misplaced constructions, sentence variety)
- D. Adverbs
    - 1. Review of English III
    - 2. Position of phrases and clauses
    - 3. Dangling and misplaced phrases and misplaced clauses
- E. Verbs
    - 1. Review of English III
    - 2. Transitive and intransitive (confusion between: e.g., lay and lie)
    - 3. Auxiliaries (tense formation)
    - 4. Tense (sequence of tenses, shifts, using past participle for past)
    - 5. Mood (imperative: understood subject; use of subjunctive)
    - 6. Voice (weak use of passive, shifts)
    - 7. Verbals (see headings under noun, adjective, adverb)
- F. Prepositions, review as needed
- G. Coordinate and subordinate conjunctions
    - 1. Review of English III
    - 2. Parallelism

II. ELEMENTS OF COMPOSITION, MAINLY IN CONNECTION WITH STUDY OF LITERATURE

- A. Manuscript form, capitalization, correction symbols, and other items from Style Sheet
- B. Sentence structure, review
    - 1. Diagramming or another type of structural analysis
    - 2. Coordination and subordination in simple, compound, complex sentences
    - 3. Avoidance of fragments, runons, other gross errors
    - 4. Using syntactical variety for emphasis, effectiveness, condensation
- C. Composition (minimum requirement: one composition every two weeks)
    - 1. Review of paragraph development: parts of the paragraph, kinds of discourse, methods of development, proofreading
    - 2. Stress on unity, emphasis, coherence

II. ELEMENTS OF COMPOSITION, MAINLY IN CONNECTION WITH STUDY OF LITERATURE (continued)
  C. Composition (continued)
    3. Answering essay questions
      a. Analyzing the question
      b. Evolving a thesis sentence
      c. Marshalling supporting evidence
      d. Avoiding digressions and padding
      e. Proofreading
    4. Three oral or written reports on outside reading
    5. Spelling drill based on lists of demons, compilations from student compositions, review of rules
    6. Use of transitional words and phrases within the paragraph
    7. Selecting an appropriate title
    8. Punctuation review
    9. Using the four-level outline as described in the Style Sheet for preparing a report and for summarizing

III. LITERATURE (The Reading Guide, 1961, gives detailed analysis of reading skills to be taught at this level.)
  A. Required reading: Rostand, Cyrano de Bergerac and Shakespeare, Romeo and Juliet; additional reading: lyric poems from the anthology, a novel from the optional list
    1. Study of human values, analysis of essential characteristics of literary forms, recognition of effective expression
    2. Elements of style
      a. Diction
      b. Sentence length and structure
      c. Degree of abstraction
      d. Use of imagery
      e. Rhythm
      f. Density
    3. Comparison of literary works to highlight differences in plot structure, character development, use of setting, and stylistic devices to attain different ends
  B. Terms for literary criticism and analysis
    1. Review of Aristotle's theory of tragedy and Shakespearean variation
    2. Review of blank verse, allegory, symbolism, dramatic irony
    3. Extension of appreciation of figurative language
    4. Various kinds and uses of irony
    5. Lyric verse forms, meter, rhythm
    6. Comedy and tragedy; farce and melodrama
    7. Understatement
  C. Vocabulary notebook from class and outside reading
  D. Notetaking from brief formal lectures, use of outline form from Style Sheet
  E. Oral interpretation of plays, poems; oral book reviews

III. LITERATURE (continued)
  F. Minimum of three book reviews on outside reading
  G. Instruction in use of the library
    1. Reader's Guide
      a. Magazines indexed
      b. Symbols and abbreviations used in entries
      c. Subject headings, "see" and "see also" entries
      d. Filling out magazine reference request slips
    2. Review of material presented in English III

ENGLISH 5

American literature and expository writing. Whether the approach is chronological, thematic, or typological, the writings studied range from colonial to contemporary literature. A study of the relationship of this material to the development of American institutions and values shares emphasis with considerations of form, structure, and style. The vocabulary of criticism and the skills needed in reading for depth of meaning and for implications are extended. Intensive reading is divided between the material in the anthology and class reading of several full length major works. Required reading includes Mark Twain's Huckleberry Finn and Thornton Wilder's Our Town. In composition work the student learns to narrow the topic, to use transitional devices effectively, to support generalizations, and to develop a sense of form. Review of grammar, usage, and spelling is based on frequent student compositions and essay tests several paragraphs in length. Research techniques and outside reading are often used to develop term papers, which may be coordinated with work in the United States History course.

Basic Texts:

Grammar and Composition

Corbin, Richard K. and Porter G. Perrin. Guide to Modern English. Scott, Foresman and Company, 1955.

John, Mellie, et al. Building Better English, 11. Row, Peterson and Company, 1955.

Tressler, J. C. and Henry I. Christ. English in Action, Course 3. D. C. Heath and Company, 1955.

Literature Anthology

Inglis, Rewey Belle. Adventures in American Literature, Mercury edition. Harcourt, Brace and Company, 1956.

Literature Texts:

Required Reading

Twain, Mark. Huckleberry Finn. Rinehart paperback. Holt, Rinehart, and Winston, 1959.

Wilder, Thornton. Our Town. In basic anthology, Adventures in American Literature.

Literature Texts (Continued):

Optional Titles

Clark, Walter Van Tilburg. The Ox-Bow Incident. Signet paperback. New American Library of World Literature, 1960.

Crane, Stephen. The Red Badge of Courage and Selected Prose and Poetry. Rinehart paperback. Holt, Rinehart, and Winston, 1960.

Faulkner, William. The Unvanquished. Signet paperback. New American Library of World Literature, 1960.

Franklin, Benjamin. Autobiography and Selected Writings. Rinehart paperback. Holt, Rinehart, and Winston, 1961.

Hawthorne, Nathaniel. The Scarlet Letter. Rinehart paperback. Holt, Rinehart, and Winston, 1961.

Jones, Howard Mumford, et al. Modern Minds, an Anthology of Ideas. D. C. Heath and Company, 1954. (To be used for both American and English literature; John Hersey's Hiroshima and essays and stories by American writers for American literature, selections by British writers for English literature.)

Lewis, Sinclair. Arrowsmith. Harcourt, Brace and Company, 1954.

Melville, Herman. The Shorter Novels of Herman Melville. Premier World Classic paperback. Premier Books, Fawcett Publications, Inc., 1960. (Contains Billy Budd)

_______________. Moby Dick. Rinehart paperback. Holt, Rinehart, and Winston, 1961.

Poe, Edgar Allan. Selected Prose and Poetry. Rinehart paperback. Holt, Rinehart, and Winston, 1961.

Sandburg, Carl. The Prairie Years and The War Years. (3 Vols., Vol. 1, The Prairie Years, Vols. 2 and 3, The War Years) Dell paperback. Dell Publishing Company, 1961.

Wharton, Edith. Ethan Frome. Scribner's paperback. Charles Scribner's Sons, 1961.

ENGLISH 5 - OUTLINE

I. GRAMMAR, USAGE, AND COMPOSITION
   A. Review of grammar, usage, spelling, punctuation based on needs as indicated in student compositions and essay examinations
   B. Composition, mainly in connection with study of literature
      1. Review of instruction in sentence structure and paragraph development
      2. Compositions of several paragraphs and essay examinations
         a. Narrowing the topic
         b. Formulating a governing idea
         c. Listing supporting points
         d. Grouping points (outlining) for paragraphs: introduction, body, conclusion
         e. Writing a topic sentence for each paragraph
         f. Ordering sentences logically within paragraphs
         g. Making transitions between sentences within the paragraph
         h. Making transitions between paragraphs
         i. Selecting a title
         j. Proofreading and revising
         k. For essay examinations, careful analysis of the question before writing
      3. Term papers (optional)
         a. Selecting and narrowing the topic
         b. Gathering material: use of cards for bibliography, quotations, notes
         c. Composing: outline, rough draft, revisions, final draft
         d. Using correct form: margins, title page, footnotes, quotations, bibliography, proofreading

II. AMERICAN LITERATURE (The Reading Guide, 1961, gives detailed analysis of reading skills to be taught at this level.)
   A. Required reading: Twain, The Adventures of Huckleberry Finn and Thornton Wilder, Our Town*; additional reading selections of short stories, poems, essays from the anthologies and complete works from the list of optional titles
   B. Development of American institutions, values, and character; "isms" and events related to writers and works studied (This is a suggested list. Most teachers consider the literature far more important than the "isms.")
      1. Puritanism: Excerpt from the New England Primer; Jonathan Edwards' sermon; Hawthorne, The Scarlet Letter
      2. 18th century rationalism: Franklin, Autobiography
      3. Revolution and independence: Henry, Jefferson, Paine, Washington, short selections
      4. Transcendentalism: Emerson, Thoreau
      5. The genteel tradition: Holmes, Longfellow, Lowell
      6. Mid-century romanticism: Melville, Poe
      7. Prophet of democracy: Walt Whitman
      8. Cartographer of the soul: Emily Dickinson

* Available through the Bureau of Instructional Materials, four filmed lectures in color by Clifton Fadiman: "The Humanities"; "The Theatre"; "Our Town" and Our Universe"; "Our Town and Ourselves"

II. AMERICAN LITERATURE (continued)
  - B. Development of American institutions, values, character (continued)
    - 9. Frontier and Western writers: Parkman, Harte, Twain
    - 10. War between the States: Lincoln papers; Sandburg, The Prairie Years and The War Years; Crane, The Red Badge of Courage; Faulkner, The Unvanquished
    - 11. Social consciousness and the rise of realism: Markham, Norris, Bierce
    - 12. Twentieth century nostalgia, problems, disillusion: Wilder, Our Town; Lewis, Arrowsmith; T. S. Eliot; John Hersey, Hiroshima; James Thurber; John Steinbeck
  - C. Terms for literary analysis and criticism
    - 1. Elements of style
      - a. Diction
      - b. Sentence length, structure
      - c. Degree of abstraction
      - d. Use of imagery, patterns of imagery
      - e. Rhythm
      - f. Density
      - g. Thematic patterns
    - 2. Propaganda, bias, fallacious reasoning, distinguishing between fact and opinion
    - 3. Satire
    - 4. Romanticism, naturalism
    - 5. Free verse, assonance, alliteration, review of other verse forms and poetic devices
    - 6. Tone
    - 7. Conventions of the drama
  - D. Vocabulary notebook from class and outside reading
  - E. Notetaking from lectures, use of outline form from Style Sheet
  - F. Oral interpretation of plays, poems; oral book reviews, roundtable and panel discussions
  - G. Three review of books read outside of class

2

ENGLISH 6

English literature and expository writing. The approach to the literature may be chronological, thematic, or typological. Stress is placed on the evolution of British institutions and values that have had a profound influence on all English-speaking people. Because time limitations preclude a thorough survey of English literature, a few standard works receive intensive study: Shakespeare's Macbeth, short poems from all periods, a representative novel, Shaw's Pygmalion. Review of grammar, usage, spelling, and writing techniques is based on frequent student compositions and essay tests; careful analysis of essay questions and thoughtful, organized answers are part of composition work. The study of effectiveness of expression in works read is coordinated with student writing, most of which concerns English literature and its social and political backgrounds.

Basic Texts:

Grammar and Composition

See list under English V.

Literature Anthology

Inglis, Rewey Belle and Josephine Spear. Adventures in English Literature, Olympic edition. Harcourt, Brace and Company, 1957.

Literature Texts:

Required Reading

Shakespeare, William. Macbeth. In basic anthology, Adventures in English Literature.

Shaw, Bernard. Pygmalion. In basic anthology, Adventures in English Literature.

Optional Titles

Austen, Jane. Pride and Prejudice. Rinehart paperback. Holt, Rinehart, and Winston, 1960.

Bronte, Emily. Wuthering Heights. Rinehart paperback. Holt, Rinehart, and Winston, 1960.

Conrad, Joseph. The Heart of Darkness. Wadsworth paperback. Wadsworth Publishing Company, 1961.

LITERATURE TEXTS (Continued):

Optional Titles (Continued)

Hardy, Thomas. *The Mayor of Casterbridge*. Rinehart paperback. Holt, Rinehart, and Winston, 1960.

Hughes, Richard. *The Innocent Voyage* (*A High Wind in Jamaica*) Harper's Modern Classic, Harper and Brothers, 1959.

Jones, Howard Mumford, et al. *Modern Minds, an Anthology of Ideas*. D. C. Heath and Company, 1954.
(British writers only; balance is reserved for American literature.)

Orwell, George. *Animal Farm*. Signet paperback. New American Library of World Literature, 1960.

Shaw, Bernard. *Saint Joan*. Penguin paperback. Penguin Books, 1960.

Shakespeare, William. *Hamlet*. Paperback. Washington Square Press, 1959.

__________________, *Hamlet*. Paperback. Yale University Press, 1947.

__________________. *King Lear*. Paperback. Yale University Press, 1949.

__________________. *Othello*. Paperback. Washington Square Press, 1959.

__________________. *The Tempest*. Paperback. Yale University Press, 1957.

Thackeray, William Makepeace. *Vanity Fair*. Rinehart paperback. Holt, Rinehart, and Winston, 1960.

Waugh, Evelyn. *The Loved One*. Vintage paperback. Random House, 1960.

Williams, Oscar. *Immortal Poems of the English Language.* Paperback. Washington Square Press, 1959.

ENGLISH 6 - OUTLINE

I. GRAMMAR, USAGE, AND COMPOSITION

- A. Review of grammar, usage, spelling, punctuation based on needs indicated in student compositions and essay examinations
- B. Composition, mainly in connection with study of literature
  - 1. Review of instruction in sentence structure and paragraph development
  - 2. Compositions of several paragraphs and essay examinations
    - a. Narrowing the topic
    - b. Formulating a governing idea
    - c. Listing supporting points
    - d. Grouping points (outlining) for paragraphs; introduction, body, conclusion
    - e. Writing a topic sentence for each paragraph
    - f. Ordering ideas logically within paragraphs
    - g. Making transitions between sentences within the paragraph
    - h. Making transitions between paragraphs
    - i. Selecting a title
    - j. Proofreading and revising
    - k. For essay examinations, careful analysis of the question before writing
  - 3. Term papers (optional)
    - a. Selecting and narrowing the topic
    - b. Gathering material: use of cards for bibliography, quotations, notes
    - c. Composing: outline, rough draft, revisions, final draft
    - d. Using correct form: margins, title page, footnotes, quotations, bibliography, proofreading

II. ENGLISH LITERATURE

(The *Reading Guide, 1961*, gives detailed analysis of reading skills to be taught at this level.)

- A. Required reading: Shakespeare, *Macbeth*, and Shaw, *Pygmalion*; additional reading of poems, prose selections, essays, biography from the anthology and complete works from the list of optional titles
- B. Evolution of English language and literature as well as British values and institutions through a chronological approach to the literature and its backgrounds (a suggested list)
  - 1. Anglo-Saxon period: Excerpts from *Beowulf*
  - 2. Medieval period: Chaucer, *Prologue* and "The Nun's Priest's Tale" in modern English
  - 3. Elizabethan age: Spenser, sonnets; Marlowe, "The Passionate Shepherd," and Raleigh's "Reply"; Shakespeare, songs and sonnets; Shakespeare, *Macbeth*; lyrics by Ben Jonson; excerpts from the King James *Bible*
  - 4. Seventeenth century: lyrics by Herrick, Suckling, Donne, Milton
  - 5. Eighteenth century: Pope, "Rape of the Lock"; excerpts from Swift, Defoe, Steele, Addison, Johnson, Goldsmith, Blake
  - 6. Jane Austen, *Pride and Prejudice*

II. ENGLISH LITERATURE (continued)
  B. Evolution of English language and literature (continued)
    7. Romantic Age: lyrics by Wordsworth, Coleridge, Byron, Shelley, Keats
    8. Victorian age: Mill, "On the Liberty of Thought and Discussion"; Matthew Arnold, "Literature and Science"; excerpts from Carlyle, Macaulay, Newman; poems by Tennyson, Browning, Arnold, Hopkins, Hardy; one nineteenth century novel
    9. The modern age: Shaw, Pygmalion and St. Joan; Orwell, Animal Farm; poems by Yeats, Eliot, Auden, Spender, Thomas; essays and prose by Woolf, Forster, Strachey, Saki, Russell; Waugh, The Loved One
  C. Terms for literary analysis and criticism
    1. Elements of style
      a. Diction
      b. Sentence length, structure
      c. Degree of abstraction
      d. Use of imagery, patterns of imagery
      e. Rhythm
      f. Density
      g. Thematic patterns
    2. Propaganda, bias, fallacious reasoning
    3. Satire, parody
    4. Romanticism, naturalism, sentimentalism
    5. Epic, beast epic, ballad stanza, sonnet, heroic couplet, romance
    6. Tone
    7. Review of theory of tragedy, Aristotle's and Shakespearean variations
    8. Conventions of the drama
  D. Vocabulary notebook from class and outside reading
  E. Notetaking from lectures, use of outline form from Style Sheet
  F. Oral interpretation of plays, poems; oral book reviews, roundtable and panel discussions
  G. Three reviews of books read outside of class

ADVANCED COMPOSITION

Elective

L12-H12

ADVANCED COMPOSITION

Preparation for college writing. The student reviews the essentials of grammar and those elements of syntax, logic, and rhetoric necessary for accuracy, fluency, and effectiveness of expression. Critical analysis of expository material deepens the student's understanding of contemporary problems, enlarges his vocabulary, and sets a high standard of mature, well-constructed essays as models. The weekly writing of expository essays by the student demands objective analysis, logical organization, rigorous use of evidence and reasoning, and precise diction.

Basic Texts:

Composition

Kane, Thomas S. and Leonard J. Peters. Writing Prose, Techniques and Purposes. Paperback. Oxford University Press, 1959.

Mizener, Arthur, editor. Reading for Writing. Henry Holt and Company, 1958.

Grammar and Usage

Warnock, Robert. Using Good English, Form C. Scott, Foresman and Company, 1958.

Supplementary Texts:

Altick, Richard D. Preface to Critical Reading, fourth edition. Holt, Rinehart, and Winston, 1960.

Cox, Martha Heasley and Dorothy Norris Foote, editors. A Reading Approach to College Writing, alternate edition, paperback. Howard Chandler, 1960.

Roget's College Thesaurus. Signet paperback. The New American Library, 1958.

Strunk, William. The Elements of Style. Paperback. The Macmillan Company, 1959.

ADVANCED COMPOSITION - OUTLINE

I. LEVELS OF USAGE
  - A. The four levels: formal, general, informal, vulgate (illiterate)
  - B. Maintaining consistency in levels of usage

II. GRAMMAR, USAGE, AND CONVENTIONS, REVIEW AS NEEDED
  - A. Structural elements and relationships: words, phrases, clauses
    - 1. Problems in coordination and subordination in simple, compound, and complex sentences
      - a. Short simple sentences combined to form appropriate compound or complex sentences
      - b. Parallel structure
      - c. Fragments and run-ons
      - d. Dangling and misplaced modifiers
      - e. Shifts of person, voice, tense
      - f. Misuse of one part of speech for another
      - g. Correct use of correlatives
      - h. Punctuation (see below)
    - 2. Problems in case
      - a. Pronoun subjects, direct objects, objects of prepositions, predicate nominatives
      - b. Pronouns in apposition
      - c. Subjects and objects of participles, gerunds, and infinitives
      - d. Relative pronouns who and whom
    - 3. Problems in number
      - a. Verb-subject agreement
      - b. Pronoun and antecedent agreement
      - c. Agreement of demonstrative pronouns and nouns modified
    - 4. Problems in reference
      - a. Indefinite reference
      - b. No expressed antecedent
      - c. Doubtful or confusing antecedent
    - 5. Problems in using verbs
      - a. Agreement with subject
      - b. Confusion between transitive and intransitive verbs
      - c. Subjunctive mood
      - d. Weak use of passive
      - e. Formation of tenses
      - f. Sequence of tenses
  - B. Punctuation
    - 1. Commas to separate (coordination)
      - a. Items in a series
      - b. Independent clauses
      - c. Coordinate adjectives
    - 2. Commas to set off (subordination)
      - a. Non-restrictive modifiers: adjective and adverb clauses, participial phrases, appositives
      - b. Parenthetic elements: dates and addresses, direct address, direct quotation, interrupters

II. GRAMMAR, USAGE, AND CONVENTIONS, REVIEW AS NEEDED (continued)
  B. Punctuation (continued)
    3. Colons after complete statement preceding a list
    4. Quotation marks for direct quotations and titles of short works
    5. Dashes, parentheses, underlining
  C. Spelling drill on individual basis

III. EFFECTIVE WRITING (500-word compositions are written in class weekly)
  A. Effective sentences
    1. Sentence length
      a. Combining simple sentences
      b. Breaking up overloaded sentences
      c. Avoiding useless repetition
      d. Achieving variety of length, structure, word order
    2. Sentence emphasis
      a. Periodic and loose sentences
      b. Effective repetition
      c. Parallel structure
    3. Diction
      a. Choosing the concrete word over the abstract
      b. Avoiding weak intensifiers, trite words
      c. Use of imagery
      d. Accurate use of nouns, adjectives, adverbs, verbs
      e. Idiomatic use of prepositions
  B. The effective paragraph
    1. Topic sentence and unity
    2. Transitional words, phrases, and sentences within the paragraph
    3. Four kinds of discourse and appropriate kinds of development, emphasis on exposition
      a. Chronological account of events, use of dialogue, working toward climax in narration
      b. Choice of details, diction for imagery, use of figurative language in description
      c. Logical ordering of evidence and reasoning to support assertions, pointing out fallacies and unsound reasoning in refuting claims in argumentation
      d. Use of details, examples, definition, authorities, reasoning, comparison and contrast, cause and effect in exposition by inductive or deductive means
  C. The composition as a whole
    1. Narrowing the topic
    2. Gathering materials
    3. Formulating a thesis sentence
    4. Listing supporting points
    5. Grouping points (outlining) for paragraphs: introduction, body, conclusion
    6. Writing a topic sentence for each paragraph
    7. Ordering ideas logically within paragraphs
    8. Making transitions between sentences in a paragraph and between paragraphs

III. EFFECTIVE WRITING (continued)
  C. The composition as a whole (continued)
    9. Selecting a title
    10. Revising and proofreading
      a. Eliminating unnecessary words, irrelevancies
      b. Checking for sentence variety, transitions, shifts, grammatical errors
      c. Checking for consistency in point of view, proportion
      d. Making final choices in use of words, avoiding repetition
      e. Checking mechanics: spelling, capitalization, punctuation, paragraphing
  D. The term paper (optional)
    1. Selecting and narrowing the topic
    2. Gathering material: use of cards for bibliography, quotations, notes
    3. Composing: outline, rough draft, revisions, final draft
    4. Using correct form: margins, title page, footnotes, quotations, bibliography, proofreading
  E. Notetaking, using the four-level outline
    1. From reading
    2. From brief, formal lectures
  F. Review of use of the library for college preparatory students
    1. The card catalog: author, title, subject cards; analytic cards; word by word alphabetizing
    2. Dewey Decimal system and the Library of Congress system
    3. Reference books: encyclopedias, yearbooks, biographical dictionaries, atlases; bibliographies; indexes; books of quotations
    4. Reader's Guide; specialized magazine indexes
  G. Critical reading in connection with writing
    1. Adapting speed to various kinds of material
    2. Following key ideas and supporting details
    3. Taking notes and summarizing
    4. Evaluating various kinds of proof
    5. Analyzing faulty reasoning and detecting fallacies
    6. Distinguishing between fact and opinion
    7. Detecting subjective use of words
    8. Grasping denotations and connotations of words and statements
    9. Analyzing style and tone
    10. Maintaining an extensive vocabulary notebook
    11. Recognizing elements of effective writing
    12. Writing analyses of essays

CONTEMPORARY LITERATURE

Survey of contemporary English, American, and foreign literature. Designed to familiarize the student with various movements in the literature of the 19th and 20th centuries by the analysis and evaluation of essays, short stories, plays, novels, and poems, the course includes such popular forms as science fiction and the detective story as well as more traditional materials. The study of the motion picture and the television show gives the student a basis for viewing current productions with judgment and discrimination.

Basic Text:

Stauffer, Ruth M., et al. Adventures in Modern Literature, Mercury edition. Harcourt, Brace and Company, 1951.

or

Lazarus, Arnold and Robert Freier. Adventures in Modern Literature. Companion Series, Fifth Edition. Harcourt, Brace and Company, 1962.

Periodicals:

The Atlantic Monthly. The Atlantic Monthly Company.

Harper's Magazine. Harper and Brothers.

CONTEMPORARY LITERATURE - OUTLINE

I. LITERATURE OF THE NINETEENTH AND TWENTIETH CENTURIES, STUDY OF LITERARY MOVEMENTS AND GENRES
  A. Overview of such movements as regionalism, realism, naturalism, social protest
  B. Genres studied
    1. Short stories from the anthology by such writers as Shirley Jackson, Willa Cather, Katherine Mansfield, Rabindranath Tagore, John Steinbeck, and Stefan Zweig
    2. Biography from the anthology
      a. Antoine de St. Exupery, excerpt from autobiography
      b. Henry L. Mencken, excerpt from autobiography
      c. Lytton Strachey, "Florence Nightingale," from Eminent Victorians
      d. Robert E. Sherwood, excerpt from Roosevelt and Hopkins
    3. Poetry by such writers as A. E. Housman, W. B. Yeats, E. A. Robinson, Robert Frost, Carl Sandburg, T. S. Eliot, W. H. Auden
    4. Drama
      a. John van Druten, I Remember Mama
      b. R. C. Sheriff, Journey's End
    5. Essays by such writers as John Mason Brown, Bergen Evans, David E. Lilienthal, Denis Brogan
    6. Additional materials from The Atlantic Monthly and Harper's Magazine; television programs such as "The Play of the Week" and "The Robert Herridge Theatre"

II. LITERARY ANALYSIS, EVALUATION, AND APPRECIATION
  A. Short papers requiring an understanding of theme
  B. Essay examinations
  C. Panel discussions
  D. Visiting lecturers
  E. Vocabulary development
  F. Listening to recordings by contemporary writers
  G. Writing of verse
  H. Examination of the mass media
    1. Value of freedom of speech to a democratic society
    2. Limitations on freedom of speech (censorship) necessary to a free society
    3. Raising public taste
    4. Differences between persuasion and manipulation
  I. Term project, research and composition

DRAMA 1

Introduction to dramatic literature and elementary acting. Appreciation of the drama is gained through study of play structure, types of the drama, and history of the drama. Students read and attend plays which they evaluate according to definite criteria. Skill in interpreting drama is achieved through practice in pantomime, appropriate voice production and body movement, platform reading, sight reading, and acting in short scenes or one-act plays. In schools where only two semesters of drama are offered, some technical aspects of play production are studied this semester.

Basic Texts:

Griffith, Francis J. and Joseph Mersand. _One-Act Plays for Today_. Globe Book Company, 1945.

Ommanney, Katharine Anne and Pierce C. Ommanney. _The Stage and the School_. Harper and Brothers, 1950.

DRAMA 1 - OUTLINE

I. APPRECIATING THE DRAMA
   A. Structure of the play
      1. Definition of drama
      2. Exposition, dialogue, action, and situation
      3. Plot, character, setting, conflict
      4. Theme
   B. Types of drama
      1. Tragedy and comedy
      2. Melodrama and farce
      3. Variations in style and point of view
         a. Realism and romanticism
         b. Naturalism and expressionism
         c. Symbolism and fantasy
   C. History of the drama
      1. Dance and puppetry
      2. Greek and Roman drama
      3. Medieval plays
      4. Renaissance and Elizabethan theatre
      5. Later English plays
      6. Continental drama
      7. Drama in the Far East
      8. Development in the United States
   D. Enjoying a play
      1. Appreciating the different elements of the production
      2. Criteria for judgment
   E. Evaluating plays read as class assignments

II. INTERPRETING DRAMA
   A. Pantomime
      1. Kinds of body movement
      2. Pantomime as a basis for characterization
   B. Voice
      1. Breath control
      2. Sound production
      3. Pitch, volume, rate, emphasis
      4. Achieving variety and characterization
   C. Diction
      1. Vowel and consonant formation
      2. Pronunciation and articulation
   D. Characterization
      1. Analysis of the role
      2. Stage business, voice, sustaining character
   E. Acting
      1. Stage terms
      2. Stage movement and balance
      3. Underacting and overacting
      4. Techniques for platform readings, sight readings, complete scenes, or one-act plays

DRAMA 2

Fundamentals of play production. Topics studied in connection with technical aspects of staging include staff organization, costuming, make-up, lighting, and set design and construction. (Lighting and set design and construction are taught only in the stagecraft classes in some schools.) Students expand interpretive and voice production skills by performing one-act plays and, on occasion, full length plays and original material. In schools which offer only two semesters of drama, students perform scenes from Shakespeare this semester. Students strengthen critical skills through analyzing and evaluating stage, radio, television, and motion picture productions. In several schools this class is responsible for the production of the term play; in the remaining schools the term play is produced by Drama III and IV students.

Basic Texts:

Griffith, Francis J. and Joseph Mersand. One-Act Plays for Today. Globe Book Company, 1945.

Ommanney, Katharine Anne and Pierce C. Ommanney. The Stage and the School. Harper and Brothers, 1950.

DRAMA 3-4

Advanced drama. The complete staging of a full length play is the major project. The courses ordinarily include intensive study of the current theatre, selected plays by Shakespeare, performance of scenes from Shakespeare, and a term paper on a topic approved by the instructor.

DRAMA 2-3-4 - OUTLINE

I. FUNDAMENTALS OF PLAY PRODUCTION
   A. Functions of various staff members
      1. Director
      2. Prompter
      3. Technical director
      4. Stage manager and crew
      5. Propertyman
      6. Business manager
      7. Advertising manager
      8. House manager
   B. Direction
      1. Play selection
      2. Floor plan and prompt book
      3. Tryouts and casting
      4. Schedule of rehearsals: reading, business, working, crew, dress
   C. Stage settings and lighting
      1. Evolution of scene design
      2. Principles of stage design
         a. Composition
         b. Proportion
         c. Color
      3. Kinds of sets
      4. Development of lighting techniques
   D. Costuming and make-up
      1. Aids to characterization and tone of the play
      2. Practical limitations
      3. Kinds of make-up
      4. Principles and techniques of make-up

II. ACTUAL PRODUCTIONS
   A. One-act and full length plays
   B. Original material
      1. Planning
      2. Outlining
      3. Producing a final script
   C. Producing scenes from Shakespeare

III. STRENGTHENING OF CRITICAL SKILLS THROUGH ANALYSIS AND EVALUATION
   A. Motion pictures
      1. History
      2. Special qualities of the medium
      3. Evaluating current productions
   B. Television
      1. History
      2. Special qualities of the medium
      3. Evaluating current productions
   C. Local productions
      1. Touring and local companies
      2. Comparing productions
   D. Evaluating plays read as class assignments

JOURNALISM 1

Beginning newswriting and editing, history and principles of journalism. After learning the specific requirements of the various kinds of newswriting, students compose the following kinds of material: leads, news stories, features, editorials, sports stories, speech reports, interviews, critical reporting, columns, and headlines. Copyreading, proofreading, and make-up are also practiced. A brief history of journalism, including noted figures and publications; the responsibilities of the press; and evaluation of the press complete the work of the semester. In some schools this class produces a cub edition of the school paper; in other schools this assignment is reserved for second semester students. Spelling, punctuation, capitalization, functional grammar, and organization are stressed throughout the course.

Basic Text:

Spears, Harold and C. H. Lawshe. High-School Journalism. The Macmillan Company, 1949.

JOURNALISM 1 - OUTLINE

I. THE SCHOOL PAPER AND THE REPORTER
  A. Definition of news
    1. Coverage
    2. Accuracy
    3. Good taste
    4. Editorial policy
  B. Responsibilities of the press
  C. Qualities of a good reporter

II. NEWS SOURCES
  A. Regular sources within the school
    1. Administration
    2. Sponsors, coaches
    3. Student press representatives
  B. Printed sources
    1. Local newspapers
    2. Exchanges

III. KINDS OF NEWSWRITING
  A. Leads
    1. Summary, who-what-when-where-why-how
    2. Unconventional
    3. Achieving variety
  B. News stories
    1. Inverted-pyramid form
    2. Chronological order
    3. Composite stories
    4. Maintaining objectivity
    5. Advance stories
    6. Follow-up stories
  C. Feature stories
    1. Informative features
    2. Features to entertain
    3. Human-interest stories
    4. Personality sketches
  D. Editorials
    1. Interpretations
    2. Information
    3. Criticism and reform
    4. Appreciation or commendation
    5. Entertainment
  E. Types of sports stories
    1. Advance
    2. Report of events
    3. Columns and features
    4. Season reviews and editorials
  F. Speech reports
    1. Setting
    2. Direct and indirect quotation

JOURNALISM 1 (continued)

III. KINDS OF NEWSWRITING (continued)
G. Interviews
1. Preparation
2. Individual and symposium types
H. Stories based on printed sources
I. Critical reporting
1. Music and drama
2. Art exhibits
3. Book reviews
J. Columns
1. Sports, exchange, personals
2. Fashions, music

IV. COPYREADING
A. Equipment and qualifications of copyreader
1. Style sheet, symbols, dictionary
2. News sense, judgment, knowledge of English
B. Duties
1. Correcting errors
2. Eliminating opinion
3. Writing instructions for printer

V. PROOFREADING
A. Special marks for galley proofs
B. Checking original copy
C. Team proofreading aloud

VI. WRITING HEADLINES
A. Purpose
B. Types
C. Rules
D. Mechanics

VII. PAGE MAKE-UP
A. Uses of the dummy
B. Assignment sheet
C. Achieving interest, balance, and good design through variation of heads, story length, type selection, use of cuts
D. Placement of stories according to importance

VIII. HISTORY OF JOURNALISM
A. Noted figures
B. Distinguished newspapers of the past

IX. RESPONSIBILITIES OF THE PRESS
A. Completeness and accuracy of coverage
B. Objectivity
C. Public service

X. EVALUATING THE PRESS
A. Exchanges
B. Local dailies
C. Newspapers of national distinction

JOURNALISM 2

Organization, management, and production of the student newspaper. In addition to the kinds of writing stressed in Journalism I, the following areas are studied: staff organization and responsibility, advertising and advertising copy, page make-up, promotion, and distribution. Accuracy, effectiveness, and correctness are emphasized in all writing assignments. If a cub edition was not produced in Journalism I, it is produced this semester. In some schools this class is responsible for all production phases of the student newspaper.

Basic Text:

Spears, Harold and C. H. Lawshe. High-School Journalism. The Macmillan Company, 1949.

JOURNALISM 3-4

Production of the student newspaper. Students practice and expand those journalistic skills previously acquired and in addition learn to meet deadlines, to delegate authority and responsibility, and to produce a newsworthy, accurate newspaper, free of errors, in good taste, and reasonably complete in coverage.

JOURNALISM 2-3-4 - OUTLINE

I. STAFF ORGANIZATION
  A. Editor-in-chief and adviser
    1. Managing editor, in charge of editorial staff
      a. Page editors--news, editorial, feature, sports
      b. Page assistants
      c. Columnists
      d. Reporters and typists
      e. Head proofreader
      f. Director of news bureau
      g. Staff photographer
    2. Business manager
      a. Advertising manager and assistants
      b. Circulation manager, assistants, mailing department
      c. Financial manager
    3. Art editor
  B. Administrative procedures
    1. Staff handbook
    2. Style book
    3. Staff meetings
      a. Establishment of editorial policy
      b. Job descriptions
      c. Evaluation of issues and planning for improvement

II. ADVERTISING AND ADVERTISING COPY
  A. Selling advertising
    1. Advance preparation, the prospect file
    2. Overcoming sales resistance
    3. Rates and contracts
  B. Layout and copy
    1. Dummy
    2. Preparing copy
    3. Proofreading
    4. Page make-up styles

III. PROMOTION AND DISTRIBUTION
  A. Subscription drive
  B. Contests
  C. Collecting money
  D. Distribution within the school
  E. Mailing

IV. MECHANICS OF PRINTING
  A. Hand composition and the linotype
  B. Galley proofs and page make-up
  C. Photoengraving, mats, and stereos

V. MAKING THE SCHOOL PAPER INTERESTING AND MAINTAINING STANDARDS
  A. Effective page make-up
  B. Use of newspaper art
  C. The school news bureau
  D. Surveys of reader interests
  E. National School Press Associations
  F. The editorial campaign

POETRY

Elective

L11-H12

POETRY

Reading and analysis of poetry. Open to all students, the course develops an appreciation of poetry. Content is emphasized rather than form, substance rather than technique. Students read and discuss a wide range of selections, from very early to very late, from the best available modern translations of the classical poetry of China, Japan, Greece, and other countries to contemporary San Francisco poetry. Materials are selected from library collections, both anthologies and volumes by individual poets. Students are encouraged, but are not required, to write verse.

POETRY - OUTLINE

I. KINDS OF POETRY READ, emphasis on content, some study of prosody
  - A. Chinese poetry in translation: selections from Hart, Poems of the Hundred Names; Payne, The White Pony
  - B. Modern American poetry: Sandburg, Pound, Cummings, and others; comparison with Chinese poetry
  - C. Narrative poetry
    - 1. Folk ballads: Scottish, English, and American
    - 2. Literary ballads: "Rime of the Ancient Mariner" and others
    - 3. Frost: "Death of the Hired Man"; "Out, Out"; others
    - 4. Narrative poetry in translation
  - D. Sonnets, fourteenth to twentieth centuries, by theme: love, death, war, eroding time, others
  - E. Lyrics, all periods, in English and in translation
  - F. Informal discussion of poetry written by students

II. ORAL AND WRITTEN WORK
  - A. Oral
    - 1. Interpretation of poetry
    - 2. Discussion of interpretations and content of oral readings by students and recordings by poets
  - B. Written
    - 1. Two midterm essay examinations and a final essay examination
    - 2. Term paper--evaluation and criticism, not research-- in two parts
      - a. Analysis of approximately ten poems by a single writer, comment upon subjects and poet's treatment of them
      - b. Criticism and evaluation
    - 3. Writing of verse (optional)

Elective

L10-H12

PUBLIC SPEAKING 1

Elementary public speaking. The student develops poise, voice control, powers of projection, organizational ability, and persuasive power through delivery of many brief talks, usually once a week. Types of oral communication practiced include introductory talks, brief interpretive readings, impromptu and extempore talks, panel discussions, demonstrations, and speeches designed to inform, to persuade, to move to action, or to entertain. Skills emphasized in addition to those strictly limited to oral presentations include effective outlining, adapting materials to various audiences, developing vocabulary, using appropriate figurative language and quotations, using research techniques, analyzing current affairs, and making constructive evaluations of all presentations. The final exercise is often a memorized selection of considerable length.

Basic Texts:

Elson, E. F. and Alberta Peck. The Art of Speaking. Ginn and Company, 1955.

Painter, Margaret. Ease in Speech. D. C. Heath and Company, 1943.

Supplementary Text:

Perschbacher, Olga and Dorothy Wilde. America Speaking. Scott, Foresman and Company, 1943.

PUBLIC SPEAKING 1 - OUTLINE

- I. FUNDAMENTALS OF PUBLIC SPEAKING
  - A. Advantages of competence in public speaking
  - B. Physical aspects of presentation
    - 1. Pausing before speaking to gain attention
    - 2. Taking an appropriate stance
    - 3. Establishing eye contact
    - 4. Volume, pronunciation and enunciation, practice aloud
    - 5. Enthusiasm
    - 6. Handling notes
    - 7. Moving to indicate change of thought
    - 8. Gestures: locative, imitative, emphatic
  - C. Purposes of various kinds of speeches
    - 1. To inform
    - 2. To persuade
    - 3. To move to action
    - 4. To entertain
  - D. Steps in outlining to organize ideas and save time
    - 1. Establishment of governing purpose
    - 2. Body of the speech: listing items, grouping items, arranging items in logical order
    - 3. Introduction and conclusion
    - 4. Adherence to standard rules for outlining in Style Sheet

- II. FORM
  - A. Introduction
    - 1. Gaining attention and establishing rapport
    - 2. Types: anecdotal, shocking, tantalizing
    - 3. Announcement of theme or thesis
  - B. Types of development for the body of the speech
    - 1. Chronological
    - 2. Order of importance
    - 3. Moving from known to unknown
    - 4. Comparison and contrast
    - 5. Examples and details
    - 6. Using diagrams, charts, demonstrations
  - C. Conclusion
    - 1. Restatement of theme
    - 2. Summary
    - 3. Appeal to action or forecast of future
    - 4. Closing with a quotation

- III. SOURCES OF MATERIAL
  - A. Personal experience
  - B. Newspapers, magazines, books
  - C. Library research: periodicals, pamphlets, yearbooks, encyclopedias

IV. EVALUATING ORIGINAL SPEECHES IN TERMS OF PURPOSE
    A. Effectiveness of organization
    B. Voice, gestures, stance
    C. Vocabulary, figurative language, use of quotations
    D. Grammar and usage, syntax
    E. Quality of reasoning
    F. Appropriateness of appeals to emotion
    G. Fluency, ease of manner, evidence of knowledge of the subject

V. INTERPRETATION
    A. Finding suitable material
    B. Discerning the author's intention
    C. Editing
    D. Using specific devices to communicate the author's intention
        1. Phrasing, variety of pauses
        2. Building to a climax
        3. Marking a script for effective reading

VI. MEMORIZING
    A. Emphasis on divisions of thought
    B. Using key words or phrases as mnemonic devices
    C. Avoiding mechanical delivery
    D. Advantages of being free of notes and lectern

VII. GROUP DISCUSSION
    A. Forms
        1. Symposium
        2. Round-table discussion
        3. Forum
        4. Panel
    B. Procedure
        1. Preliminary steps
        2. Logical development
    C. Responsibilities and qualifications
        1. Chairman
        2. Panel members
        3. Audience

VIII. ASSIGNMENTS
    A. Performances of many types of speeches of varying length in developmental sequence, from brief impromptu talks to memorized formal speeches
    B. Oral and written evaluations of class presentations and recordings
    C. Writing of speech scripts, first drafts and revisions, delivery from cards or memorization

PUBLIC SPEAKING 2

Elective

H10-H12

PUBLIC SPEAKING 2

Continued development of skills in various types of oral discourse. Kinds of speech work include original oratory, argumentation and debate, lengthy and difficult interpretations, participation in contests, and practice in parliamentary procedure. Speech activities similar to those introduced in the first semester are continued at a more difficult level. Effective, logical organization is emphasized in original work, and polished delivery is stressed in all presentations. Students analyze and evaluate radio, television, and platform performances as well as material in published form. In some schools students from these classes participate in inter-school tournaments.

Basic Texts:

Elson, E. F. and Alberta Peck. The Art of Speaking. Ginn and Company, 1955.

Painter, Margaret. Ease in Speech. D. C. Heath and Company, 1943.

Supplementary Text:

Perschbacher, Olga and Dorothy Wilde. America Speaking. Scott, Foresman and Company, 1943.

Elective

L11-H12

PUBLIC SPEAKING 3-4

Advanced public speaking. Students develop creative and interpretive presentations similar to those developed in Public Speaking II; preparation of materials suitable for contests and tournaments receives major emphasis.

PUBLIC SPEAKING 2-3-4 - OUTLINE

- I. ORIGINAL ORATORY
  - A. Brief history of oratory
    - 1. Greek and Roman periods
    - 2. Rise of religious speaking
    - 3. Development of British oratory
    - 4. American oratory
  - B. Choosing the subject
    - 1. Timeliness
    - 2. Magnitude
    - 3. Adaptation to the audience
  - C. Preparation
    - 1. Research, reflection, formulation of thesis
    - 2. Outlining
    - 3. Variety of paragraph development
    - 4. First draft and revisions
    - 5. Rhetorical devices
      - a. Concrete detail rather than abstractions
      - b. Rhetorical questions
      - c. Parallelism
      - d. Extended metaphor
      - e. Appeals to emotion
      - f. Pertinent quotations
      - g. Avoidance of triteness, stilted language, inappropriate levels of usage
      - h. Allusions and figurative language
      - i. Climax
    - 6. Attaining polish without sacrificing spontaneity

- II. ARGUMENTATION AND DEBATE
  - A. Persuasion
    - 1. Emotional appeals
    - 2. Necessity for sound proof
  - B. Methods of proof
    - 1. Example
    - 2. Statistics
    - 3. Authority
    - 4. Analogy
    - 5. Inductive and deductive reasoning
  - C. Syllogisms
  - D. Kinds of fallacies
    - 1. Post hoc ergo propter hoc
    - 2. Ad hominem
    - 3. False analogy
    - 4. Faulty major or minor premise
    - 5. Undistributed middle term
    - 6. Unwarranted conclusion
    - 7. Begging the question
    - 8. Red herrings, suppression of evidence, transfer

II. ARGUMENTATION AND DEBATE (continued)
  E. Debate
    1. Variety of forms
    2. Analyzing the proposition
    3. Deducing the issues
    4. Building the case and organizing proof
    5. Methods of refutation
    6. Rebuttal techniques
    7. Etiquette

III. PARLIAMENTARY PROCEDURE
  A. Fundamental principle, justice
  B. Organization
    1. Constitution, bylaws, rules of order
    2. Nominations and elections
  C. Conducting meetings
    1. Order of business
    2. Minutes
    3. Committees, appointments, reports
    4. Procedures for motions and amendments
    5. Parliamentary terms

IV. EVALUATION OF TAPE RECORDINGS, RECORDS, RADIO, TELEVISION, AND PLATFORM PRESENTATIONS
  A. Criteria
  B. Qualifications of a critic
  C. Analysis of class tape recordings
  D. Profiting from an examination of strengths and weaknesses

SENIOR ENGLISH LITERATURE

Survey of English literature. The student has the opportunity to examine the ideas and appreciate the ideals of the greatest English writers. The works of such authors as Chaucer, Shakespeare, Milton, Keats, Shelley, Wordsworth, Browning, and Tennyson indicate to the student the vigor of the human spirit and the beauty of the finest literary expression. This course, in addition to giving personal enrichment and providing the literary background necessary for college, awakens the student to the significant part played by English literature in the cultural heritage of America. Titles are selected from the English literature list; no major works read in English VI are repeated.

SENIOR ENGLISH LITERATURE - OUTLINE

- I. BEOWULF TO FIFTEENTH CENTURY BALLADS
  - A. Old English period
    - 1. Beowulf
    - 2. Lyrics
    - 3. Caedmon, Cynewulf, Bede, Alfred
  - B. Middle Ages
    - 1. Sir Gawain and the Green Knight
    - 2. Piers Plowman
    - 3. Lyrics
  - * C. Chaucer
    - 1. Prologue to The Canterbury Tales in Middle English
    - 2. The Knight's Tale
    - 3. The Pardoner's Tale
    - 4. Lyrics
  - D. Post-Chaucerians, Sir Thomas Malory, fifteenth century ballads

- II. THE ELIZABETHAN PERIOD
  - A. Lyrics and sonnets
  - B. Drama
    - 1. Forerunners
      - a. Mystery and Morality plays
      - b. Gammer Gurton's Needle and Gorboduc
      - c. Kyd and Marlowe
    - * 2. Shakespeare
      - ** a. Hamlet
      - b. A Shakespearean comedy
    - 3. Shakespeare's contemporaries

- * III. MILTON
  - A. Early poems
  - B. Selections from Paradise Lost
  - C. Samson Agonistes
  - D. Areopagitica

- IV. THE EIGHTEENTH CENTURY
  - A. Satire and comedy
    - 1. Pope and Swift
    - 2. Addison and Steele
    - 3. Goldsmith, She Stoops To Conquer
  - B. Samuel Johnson
    - 1. The Rambler
    - 2. The Dictionary
    - 3. Rasselas
    - 4. Excerpts from Boswell's Life of Johnson

* Denotes major emphasis

** Available through the Bureau of Instructional Materials, four filmed lectures and dramatizations in color with Maynard Mack of Yale University: "The Age of Elizabeth"; "What Happens in Hamlet"; "The Poisoned Kingdom"; "The Readiness Is All."

V. THE ROMANTIC PERIOD
- * A. Poetry
    1. Precursors Goldsmith, Gray, Blake
    2. Wordsworth, Coleridge, Byron, Shelley, Keats
- B. Prose
    1. Lamb
    2. Hazlitt

VI. THE VICTORIAN PERIOD
- * A. Poetry
    1. Tennyson
    2. Browning
    3. Arnold and others
- B. Prose
    1. Arnold
    2. Carlyle
    3. Newman

VII. MAJOR WRITING ASSIGNMENTS
- A. Student appraisal of six critics of Hamlet--two from each century, 18th, 19th, and 20th
- B. Critical analysis of two satires from each century--18th, 19th, and 20th
- C. Comparison of treatments by a 19th century writer and a 20th century writer of one major idea

* Denotes major emphasis

Elective

L12-H12

SENIOR ENGLISH REVIEW

Final review of English fundamentals for the senior student not enrolled in Advanced Composition or Business English. In addition to a complete review of grammar, usage, syntax, and paragraph development, the student receives instruction in writing effective reports, business and social letters, and in filling out various business forms. Spelling, vocabulary building, and critical reading of essays complete this practical review course.

Basic Texts:

Grammar and Composition

Spotts, Carle B. Fundamentals of Present-Day English. Paperback. Henry Holt and Company, 1957.

Warriner, John E. and Francis Griffith. English Grammar and Composition, Complete Course. Harcourt, Brace and Company, 1959.

Essays

Cox, Martha Heasley and Dorothy Norris Foote, editors. A Reading Approach to College Writing, alternate edition, paperback. Howard Chandler, 1960.

SENIOR ENGLISH REVIEW - OUTLINE

I. GRAMMAR AND USAGE, REVIEW AS NEEDED
  A. Nouns: kinds and forms (problems in usage and conventions)
    1. Common or proper (capitalization)
    2. Collective (number for verb agreement and pronoun reference)
    3. Abstract or concrete (effectiveness)
    4. Appositives (use of commas, condensation)
    5. Possessive case (use of apostrophe, use with gerund)
    6. Gerunds (possessive case needed as subject, condensation, emphasis, dangling construction, use of comma to set off phrase containing verbal)
    7. Infinitives (case of subject and object, dangling construction, use of comma to set off a phrase containing a verbal)
    8. Clauses (after linking verb, condensation, sentence variety)
  B. Pronouns: kinds and forms (problems in usage and conventions)
    1. Personal (case of subjects, objects, predicate nominatives, especially when paired with nouns; agreement with antecedent; reference; shifts of person; possessive case with gerund; misuse of you as impersonal pronoun)
    2. Reflexive or compound personal (avoiding use as subject)
    3. Relative (appropriate forms for persons, animals, things; subordination; reference; case; number)
    4. Interrogative (case of who and whom)
    5. Demonstrative (agreement in number with noun; reference)
    6. Indefinite (reference, number)
    7. Appositives (agreement in case with antecedent)
  C. Adjectives: kinds and forms (problems in usage and conventions)
    1. Predicate (confusion of adjectives and adverbs)
    2. Proper (capitalization)
    3. Coordinate (use of comma, condensation)
    4. Participle (use of comma, condensation, dangling and misplaced modifiers)
    5. Prepositional, participial, or infinitive phrases (use of comma, condensation, dangling or misplaced modifier, syntactical variety)
    6. Clauses (use of commas for non-restrictive modifiers, condensation, sentence variety)
  D. Adverbs, problems in usage
    1. Confusion with adjectives
    2. Position
    3. Double negative
    4. Confusion in use of comparative and superlative forms
    5. Redundant so
    6. Conjunctive adverbs mistaken for conjunctions, run-ons
    7. Position of phrase and clause
    8. Dangling and misplaced phrases and misplaced clauses
  E. Verbs: kinds and forms (problems in usage)
    1. All kinds (agreement with subject)
    2. Regular and irregular (illiterate forms)
    3. Linking (case of predicate nominative; adjective, not adverb, in predicate position)

SENIOR ENGLISH REVIEW (continued)

I. GRAMMAR AND USAGE (continued)
- E. Verbs: kinds and forms (problems in usage) (continued)
  - 4. Transitive and intransitive (confusion between, e.g., lay and lie)
  - 5. Auxiliaries (tense formation)
  - 6. Tense (sequence, shifts, using past participle for past)
  - 7. Mood (imperative: understood subject; use of subjunctive)
  - 8. Voice (weak use of passive, shifts)
  - 9. Infinitive (case of subject and object, awkward splits, dangling constructions)
- F. Prepositions, problems in usage
  - 1. Case of pronoun objects, especially those paired with nouns)
  - 2. Eliminating superfluous prepositions
  - 3. Confusion with other parts of speech: e.g., except, accept
  - 4. Use of between and among
  - 5. Position of phrases
- G. Coordinate and subordinate conjunctions, problems in usage
  - 1. Coordination and subordination
  - 2. Parallel structure
  - 3. *Like* used as conjunction
  - 4. Conjunctive adverbs misused as conjunctions
  - 5. Punctuation of series, independent clauses, dependent clauses

II. COMPOSITION
- A. Manuscript form, capitalization, correction symbols, and other items as needed from *Style Sheet*
- B. Sentence structure
  - 1. Diagramming or another type of structural analysis
  - 2. Coordination and subordination in simple, compound, and complex sentences
  - 3. Avoidance of fragments and run-ons, errors in pronoun reference, dangling constructions, and other gross errors
  - 4. Using syntactical variety for emphasis, effectiveness, and condensation
- C. Compositions, review as needed
  - 1. Paragraph structure
    - a. Topic sentence
    - b. Supporting statements
    - c. Clincher or summarizing sentence
  - 2. Emphasis on exposition, unity, emphasis, coherence
    - a. Deductive approach, generalization followed by supporting evidence
    - b. Inductive approach, moving from details to generalization
    - c. Logical ordering of points within the paragraph
    - d. Transitions within the paragraph
    - e. Narrowing the topic and selecting appropriate title
  - 3. Kinds of paragraph development
    - a. Definition
    - b. Details
    - c. Examples
    - d. Comparison and contrast
    - e. Cause and effect

II. COMPOSITION (continued)
- C. Compositions, review as needed (continued)
    - 4. Answering essay questions
        - a. Analyzing the question
        - b. Evolving a thesis sentence
        - c. Marshalling supporting evidence
        - d. Avoiding digressions and padding
        - e. Proofreading and revising
    - 5. Term papers (optional)
        - a. Selecting and narrowing the topic
        - b. Gathering material: use of cards for bibliography, quotations, notes
        - c. Composing: outline, rough draft, revisions, final draft
        - d. Using correct form: margins, title page, footnotes, quotations, bibliography, proofreading
    - 6. Writing effective reports, filling out business forms completely and neatly
    - 7. Social and business letters
        - a. Form and punctuation
        - b. Style: clarity, conciseness, politeness
    - 8. Rigorous practice in spelling from lists of demons and compilations from student compositions
    - 9. Punctuation review
        - a. Commas to separate
        - b. Commas to set off
        - c. Semicolon in compound sentence and in series
        - d. Colon, quotation marks, underlining
- D. Critical reading of essays in connection with writing
    - 1. Identifying topic sentences and supporting details
    - 2. Recognizing the theme idea
    - 3. Appreciating word choice for precision and maintenance of appropriate levels of usage, keeping an extensive vocabulary notebook from reading
    - 4. Appreciating effective introductions and conclusions
    - 5. Observing various specific means of development
    - 6. Noting transitional devices used to achieve unity
    - 7. Reviewing rhetorical principles
    - 8. Detecting bias, propaganda, subjective use of words
    - 9. Distinguishing between fact and opinion
    - 10. Noting fallacious reasoning; weighing evidence and arguments
    - 11. Taking notes and summarizing
- E. Review and analysis of typical college entrance examinations in usage and composition
- F. Review of use of the library: card catalog, reference books, Reader's Guide, magazine reference requests, call slips

WORLD LITERATURE

Elective

L12-H12

WORLD LITERATURE

Intensive class study of a few literary masterpieces in translation; individual study and analysis of works read outside of class. Acceptable for, but not restricted to, the academic curriculum, this course provides the student an opportunity to enjoy masterworks ranging from Homer to contemporary writers. Although the reading list includes materials differing widely in form, time of composition, and national background, there is no attempt to present a comprehensive survey of world literature; the instructor may select any six works from the approved list. Analysis of the values--moral, cultural, and esthetic--which inform these works is the area of emphasis. Skills developed include depth and accuracy of reading, conciseness and effectiveness in writing, and appreciation of esthetic and humanistic qualities in great literature. Oral and written reports on outside reading give students the opportunity to read widely and to apply principles of criticism and analysis established in class.

Texts: (Any six volumes may be used.)

Akutagawa, Ryunosuke. Rashomon and Other Stories. Bantam paperback. Bantam Books, Inc.

The Bible: Selections from the Old and New Testaments. Rinehart paperback. Holt Rinehart. and Winston. Inc.

Camus, Albert. The Plague. Modern Library Edition. The Modern Library, 1948.

Dante, Alighieri. The Inferno, John Ciardi, tr. Paperback. New American Library of World Literature, Inc.

Dostoyevsky, Fyodor. The Brothers Karamazov, Constance Garnett, tr. Modern Library College Edition, paperback. Modern Library, Inc.

__________________. Crime and Punishment. Universal Library, paperback. Grosset and Dunlap, Inc.

Flaubert, Gustave. Madame Bovary. Modern Library College Edition, paperback. Modern Library, Inc.

Homer. The Iliad. Lattimore verse translation, paperback.
University of Chicago Press,
or
Rieu prose translation, paperback.
Penguin Books, Inc.

____. The Odyssey. Paperback. Penguin Books, Inc.

Texts (Continued):

Ibsen, Henrik. Four Plays by Ibsen. Universal Library, paperback. Grosset and Dunlap.

Koestler, Arthur. Darkness at Noon. Paperback. New American Library of World Literature, Inc.

Khayyam, Omar. The Rubaiyat of Omar Khayyam. Dolphin paperback. Doubleday and Company, Inc.

Murasaki, Lady Skikibu. The Tale of Genji. Anchor paperback. Doubleday and Company, Inc.

Plato. Dialogues of Plato, Jowett, tr. Paperback. Washington Square Press, Inc.

Sophocles. Oedipus Rex.

The Oedipus Cycle of Sophocles. Harvest paperback. Harcourt, Brace and Company, Inc.
or
Oedipus Rex, Bernard M. W. Knox, tr. Paperback. Washington Square Press, Inc.
or
Sophocles I: Three Tragedies. Paperback. University of Chicago Press.

WORLD LITERATURE - OUTLINE

The following outline represents one of many possible organizations of six selections around a central theme. The Aristotelian analysis of tragedy could be applied to all the works except The Republic to point out significant likenesses and differences.

Theme: Man's Search for Justice and Truth

I. SOPHOCLES, OEDIPUS REX*, the search for truth at tragic cost
  A. Aristotle's analysis of Greek tragedy
    1. Imitation of an action
    2. The tragic hero
    3. The tragic flaw
    4. Hubris
    5. Dramatic structure, reversals and recognition scenes
    6. Pity and terror
    7. Katharsis
  B. Functions of dramatic irony
  C. Other kinds of irony and their effects

II. PLATO, THE REPUBLIC, reason as the key to truth
  A. The Socratic method
    1. The dialogue form
    2. Logic and rhetoric, argumentation
    3. Dialetic
    4. Parable and extended metaphor
  B. The philosopher kings
  C. The apotheosis of reason and wisdom

III. DOSTOYEVSKY, CRIME AND PUNISHMENT, sin and redemption as keys to truth
  A. Hubris in a new form: the intellectual rejection of moral values
  B. Individualism and revolt against convention in the nineteenth century
  C. Guilt and atonement
  D. Echoes of themes from Oedipus Rex, comparison of Raskolnikov and Oedipus

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* Available from the Bureau of Instructional Materials, four filmed lessons in color, lectures by Bernard M. W. Knox and scenes from the play: "The Age of Sophocles"; "The Character of Oedipus"; "Man and God"; "The Recovery of Oedipus."

IV. IBSEN, AN ENEMY OF THE PEOPLE, willful rejection of the truth by society
  A. "Ibsenism"
    1. Society as villain
    2. The hero as outcast, detached and therefore capable of seeing the hypocrisy of the "pillars of society"
    3. Man of science as the searcher for truth
  B. Social tragedy
    1. The reformer approach
    2. Man as a perfectible being
    3. Drama as a criticism of the social code

V. AKUTAGAWA, RASHOMON, the many sides of truth
  A. An oriental study of crime and guilt
  B. Truth limited by subjectivity
  C. Dramatic irony as a shocking device to provide insight, as in Oedipus Rex
  D. Non-Aristotelian fatalism and relativism

VI. KOESTLER, DARKNESS AT NOON, the struggle to control men's minds
  A. Truth defined and manipulated by the state
  B. Plato's Republic without the philosopher kings
  C. Science as a tool of repression and dehumanization
  D. A twentieth century tragedy: the death of individualism

VII. MAJOR WRITING ASSIGNMENTS
  A. Essay examinations
  B. Papers comparing different aspects of works analyzed in class
  C. Three reports on reading done outside of class
  (The Senior High School English Reading Committee has prepared an extensive list of supplementary library titles for this course dated 1961-1962.)

YEARBOOK

Elective

L11-H12

YEARBOOK

Production of the student yearbook. Usually taken by advanced journalism students, this laboratory course provides instruction and practice in all phases of production of the high school yearbook. Students are responsible for theme, layout, scheduling photographing, taking some photographs, preparing photographs and copy for publication, reading proof, selling of yearbooks and advertising space, promotion, and distribution.

YEARBOOK - OUTLINE

I. STAFF ORGANIZATION

- A. Editor
  - 1. Section editors
    - a. Copy writers
    - b. Headline and caption writers
    - c. Proofreaders
    - d. Make-up assistants
    - e. Representative to printer
  - 2. Art and photography editor
    - a. Artists and photographers
    - b. Make-up assistants
    - c. Representative to engraver
- B. Business manager
  - 1. Advertising manager and advertising solicitors
  - 2. Sales and circulation manager and assistants
- C. Administrative procedures
  - 1. Staff meetings
    - a. Job descriptions and responsibilities
    - b. Review of previous editions and exchanges
    - c. Planning and establishing policy
    - d. Establishment of calendar
  - 2. Style book
  - 3. Form for copy and mounting of photographs

II. PRODUCTION

- A. Preparing the dummy
  - 1. Selecting a theme
  - 2. Designing to achieve unity
  - 3. Allocating pages for each section
  - 4. Establishing size and distribution of cuts
  - 5. Determining amount of copy for each page
  - 6. Planning cover, endpapers, section divisions
  - 7. Mounting photographs for engraving
  - 8. Mounting proof of copy and cuts
  - 9. Making notations for engraver and printer
- B. Setting the calendar
  - 1. Special events to be covered requiring photographs and copy
    - a. Sports events
    - b. Dances and other social events
    - c. Assemblies and rallies
    - d. Awards presentations
    - e. Music, speech, and drama events
  - 2. Art, copy writing, and photography to be scheduled for the fall semester
    - a. Design of cover, endpapers, section divisions
    - b. Individual photographs of fall graduates
    - c. Faculty photographs
    - d. Fall sports
    - e. Clubs and other organizations

II. PRODUCTION (continued)
  B. Setting the calendar (continued)
    3. Copy writing and photography to be scheduled for the spring semester
      a. Individual photographs of spring graduates
      b. Spring sports
      c. Dances and other social events
      d. Class photographs
      e. Spring award events
    4. Deadlines
      a. Photographs and copy to editor
      b. Pasting photographs for engraver and final preparation of copy for printer
      c. Delivery of materials to engraver and printer
      d. Proofs returned from printer
      e. Submission of corrected proofs and dummy to printer

III. SALES, ADVERTISING, DISTRIBUTION
  A. Selling the yearbook
    1. Sales campaign and publicity
    2. Contests
    3. Collecting money and keeping accounts
  B. Advertising
    1. Selling space and making contracts
    2. Preparing copy, cuts, make-up
  C. Distribution
    1. Organization within the school
    2. Exchanges